A TAMIL READER

Introducing Sangam Literature

Vol. 1

J. VACEK   S. V. SUBRAMANIAN

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உலகத் தமிழாராய்ச்சி நிறுவனம்
INTERNATIONAL INSTITUTE OF TAMIL STUDIES
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PREFACE

This is a rare privilege bestowed on the International Institute of Tamil Studies, to publish this work, which will be of immense help to the learners of Tamil language and literature. This type of teaching-aid has been a long-felt need by the foreign students and scholars of Tamil.

Dr. J. Vacek, the eminent Czech scholar in Tamil, and Dr. S.V. Subramanian, former Director of this institution, have planned to bring out this volume under the patronage of the University Grants Commission of India, which has sanctioned a sumptuous grant for the foreign trips of these scholars under the Indo-Czech Cultural Exchange Programme.

With great care and consideration, these volumes have been planned to cater the needs of the learners of Tamil language and literature.

This work has been published in two volumes. In the first volume, there is a comprehensive introduction divided into two parts. The first part gives a vivid account of the history and conventions of the Classical (Sangam) literature of the Tamils. The second part points out the significant grammatical aspects of Old Tamil in the light of modern linguistics.

Then this 'Reader' begins with the Tamil texts and the transliterations of the select poems of the Sangam literature in Roman script.

Besides these, a number of comments on literary conventions and grammatical usages are provided in detail, which obviously enhance the value of this Reader.

The Appendices form a fair and more useful part of this book. Literal translations of the poems cited in the text, Index to the Tamil literary terms found in the text and a list of fauna and flora are included for the benefit of the students.

The second volume of this publication contains vocabulary of the literary terms and copious comments on the literary themes and situations of the Sangam literature.

I hope that this Reader will attract the attention of the orientalists as did the 'Vedic Reader' published by Dr. A.A. Macdonell, seventy-two years' ago.

I express my sense of gratitude to the authors of this book, especially to Dr. J. Vacek who has evinced keen interest, for their kind co-oporation and enthusiasm in expediting this work to see the light of the day.

My thanks are due to M/s Vijay Print Services, Madras for their neat execution and promptness in their endeavour.

K.D. Thirunavukkarasu

Director,

International Institute of Tamil Studies

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Please contact the Director, International Institute of Tamil Studies, if you require the Cassette for the Tamil texts furnished in this book.

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In the prepartion of this Reader many have helped in various degrees and words may not be sufficient to express our feelings of gratitude.

First of all we should remember the late Prof. (Mrs.) Dr.D. Thiagarajan, PhD. (11.10.1926 - 17.2.1975) from the Lady Doak College in Madurai who started this work with one of the authors in the early 70s and introduced him into the reading of the shorter poems. The first version of the translation and literary comment on *Kuṟuntokai* and *Aiṅkuṟunūṟu* was done with her help (except Kuṟu.3 and Aiṅk.4). Though during the final period of preparation of this Reader we have considerably revised the earlier work, the first steps were done by her. It was difficult to reconcile with her tragic death in Prague in February 1975 which forcibly pulled the pen out of her hand. She was not even able to finish an extensive introduction into the literary conventions of the Sangam literature. Therefore we should like to dedicate this work to her memory as an expression of gratitute and admiration for what she has done for understanding of Tamil literature.

The linguistic interpretation of the texts was sometimes problematic and one of the authors should like to thank Prof. Dr. V. I. Subramoniam, at that time the Vice-Chancellor of the Tamil University of Thanjavur, for helping to clear some problems of the grammatical interpretation. We are also grateful to Dr. E. Annamalai, Deputy Director, Central Institute of Indian Languages, Mysore, for reading the first draft of the core of the Reader and helping to improve it in many places.

We should also express our gratitude to Dr. K. D. Thirunavukkarasu, the present Director of the IITS, for kindly going through the manuscript and offering valuable suggestions to improve it. He was also very helpful in providing the facilities and all necessary assistance to print the Reader.

Dr. Annie Thomas from the IITS also read the manuscript and suggested many improvements of the text. Particularly valuable was her help in the analysis of the metrical structure of the poems. In the final stage of preparing the manuscript for print, Dr. R. Vijayalakshmy and Dr. S. Jean Lawrence from the same Institute helped by discussing some questions of literary and grammatical interpretation. Dr. A. Thomas and Dr. S. Sivakami also helped us a great deal in proof reading.

We should also thank the Czechoslovak Ministry of Education in Prague, personally to Ing. Jaroslav Bures, and the U. G. C. in New Delhi, personally to Mr. L. R. Mal, Mr. D. Thomas and Dr. P. S. Rajpur, for the support and practical help which they extended to the authors at various times of the preparation of the Reader. Our thanks are also due to Prof. Dr. M. Kubesova, Dr. Sc., head of the Department of Asian and African Studies, Charles University, Prague, without whose great understanding and patience the work would not have been completed.

Last but not least, we should like to thank Thiru K. Govindan who during his posting as Cultural Attaché in the Indian Embassy in Prague smoothed the administrative routes and thus in a very practical way he helped us a great deal which, however, he humbly presented as service to Tamil.

We would also like to thank Mr. V. Subramanian and the staff of Vijay Print Services for taking a prompt action and printing the Reader within a very short time.

We should, however, stress that in all respects, whether it was the choice of the texts or matters of interpretation, we have taken the responsibility to decide about the form and contents and thus all errors, both of ommission and commission, are ours.

PREFACE How to use the book

We present the book to Non-Tamilian students of ancient Tamil literature with a sincere wish to make their travel in the flower gardens, sun scorched plains and battlefields of that heroic period of the Tamils easier. If we have succeeded at least in some minor part of our endeavour we will feel that we have helped the understanding of one of the important classical languages of the world. This book arose from the need to teach those texts to beginners in an introductory course and since there is no such textbook for Tamil literature for students as in Sanskrit literature (e.g. *A.A. Macdonell's* A Vedic Reader for Students, first published Oxford, 1917, many reprints), we felt that it may also help others.

We advise the student to first acquaint himself with the outline of the Sangam literature and with its basic literary conventions. In this respect there is a great number of both general surveys as well as specialised studies of just one of the aspects (references are found in the Bibliography). Therefore we could give just a brief survey of the main works and a sketch of the literary conventions in the *Introduction.* For greater details, the *Glossary of Literary Terms* in Vol.2 may be consulted. In the course of reading, the literary conventions will be exemplified in the texts themselves. We expect the student to have some knowledge of modern Tamil so that the basic principles of the languge will be understood by him. After going through the grammatical part (the best way to study it is to make one's own excerpts which can then be further enlarged by examples from the texts), the reading of the texts may start.

Every text is written in the Tamil script in the most condensed and unsegmented manner. For this we have usually referred to *UVS Aiyar's* editions and partly also to the editions of *S. Vaiyāpuri Piḷḷai.* We printed the *Kalittokai* text according to *Anantarāmaiyar* (1975), the *Naṟṟiṇai* according to

Nārāyaṇacāmi Aiyar and *Akanāṉūṟu* according to the *Kaḻakam* edition (pō. vē. *Cōmacuntaraṉār*, 1970) and restored the sandhi according to the earlier editions. Not all the editions stick to the condensed rendering and many of them rewrite the texts without some of the sandhi changes. Our transliteration uses the Tamil Lexicon spelling and follows exactly the original. Only for the *āytam* (ஃ) we use the sign *ħ*. By way of graphic means the lexical and morphological structure is made clear to the reader. In the Tamil texts some of the graphemes are printed according to the present day orthographic rules, not in the earlier forms. This concerns especially the following graphemes: *ṉā, ṇā, ṟā, lai, ṉai, ṇai.*

The words can be looked up in the *Vocabulary* (Vol.2). With the help of the word-for-word English translation it should be possible to follow the text. For that purpose the order of the lines had to be changed in the translation to make the ideas and grammatical links clear. To avoid unnecessary repetition (though it may not be futile in a textbook of this type), we commented more amply on the grammatical problems of the earlier poems but later limited it to stating just the main syntactic outline.

Old Tamil often used just stems of both verbs and nouns and therefore it may sometimes be quite difficult to guess the grammatical relations in a sentence. Experience has taught us that the best way to learn is to learn the texts by heart. In fact we have planned to prepare also a tape with both a prose reading and a verse reading of every text, which would help the learning by heart. In this way, step by step, the grammatical structure of the texts and their underlying general pattern can be learned and readily understood in the new texts. This can be achieved by reciting a few pieces daily for half an hour or so. In that way each poem will be surveyed in a flash of thought. This will permit to appreciate the beauty of the original which is a very difficult achievement in a foreign language.

Every poem is followed by the basic information about the literary conventions and the way they are implemented in the text. For that we used some of the commentaries especially as far as the general setting and meaning of the poems is concerned. Some may think that the appreciation of poetry is a purely personal matter and that we should not tell the reader every single point. But on the other hand, these poems were written in a particular cultural, social and emotional setting for which the modern reader may not always have the clue, though some of the aspects are psychologically understandable due to their universality.

The Tamil prosody is not easy to grasp for a beginner in all its intricate aspects. Therefore we give only some basic information on the system of Sangam prosody in the Introduction and analyze just the elementary prosodical structure of the poems in the first part (the shorter *akam* poems). In the latter two parts we make only occasional references to some specific aspects of the metrical structure of the poems.

The choice of the poems could have been done from many points of view, since it is always personal. Beside a variety of shorter and longer *akam* poems, we have included a number of *puṟam* poems (cca. a quarter of the whole) and two longer passages - one from *Paṭṭiṉappālai* (Description of the city) and the fourth canto of *Paripāṭal*. The latter two, it will be seen, make quite a different reading from the rest and we included them to show the variety of genres. Especially in case of the *Paripāṭal* we commented mainly on the contents to make the references to mythology clearly understood.

The Reader is divided into three (more or less graded) parts. The ordering of the texts could not be done according to the serial numbers in the collections. **Part One** (*Kuṟuntokai, Aiṅkuṟunūṟu*) contains short poems and the grammatical explanations go into details. These short poems seem to be easier to grasp due to their briefness, though not always with regard to the language and contents. **Part Two** (*Puṟanāṉūṟu, Kalittokai, Naṟṟiṇai, Akanāṉūṟu*) contains longer poems. The *puṟam* poems are mostly easy to understand.

After them comes a block of slightly more difficult longer poems of the *akam* type (*Kali.*, *Aka.*, *Naṟ.*). In this part the grammatical comment is reduced to just the most conspicuous features of sandhi, a few morphological forms and the general construction of the poems. **Part Three** presents two longer pieces (from *Paṭṭiṉappālai* and *Paripāṭal*) which in some respects may be more difficult but the student may be prepared by the previous work so that he will already have learned the basic patterns of the language. Therefore we limited the grammatical comment to the minimum.

It may seem that just a little over 400 lines is not a sufficient preparation for an independent reading of the texts. We think that it is not so much the quantity but the quality that matters. That is why we recommend learning by heart, though this may not be a very popular manner of learning. In this way the student will be able to appreciate at least partly the old Indian tradition of oral transmission of texts, though the Sangam tradition is no more a living tradition like some other portions of classical Indian literature (whether Tamil or Sanskrit, or any other).

To stimulate the ability of further independent reading of the Sangam texts we included pieces from the *commentaries* on most of the poems from *Kuṟuntokai* and *Puṟanāṉūṟu* (Vol.2) which are in fact paraphrases in a "more easily understandable language". Though reading commentaries by itself might represent a special discipline, we have included these for a higher level of reading, or "second reading". We feel that in this way, on material already intimately understood, the student will learn to understand the manner in which the commentators elucidate the texts.

The *Bibliography* could be only highly selective and the student is invited to start his own file and enlarge it gradually. Especially some of the greater studies on Sangam literarure contain good references for further reading and we are sure

that the student will make use of them. As for translations, more references may be found e. g. in Bibliography on Translations, ed. S. Sivakami, IITS, Madras 1983, pp. 400ff.

As for the *Vocabulary,* we have given complete quotations from the texts to make the understanding easier. Only the *Paripāṭal* is quoted just by the number of the line without specifying the canto, because we used only the fourth canto. Though we did not intend to deal with etymology in greater detail, we added references to the Sanskrit and Prākrit sources of loan words. We also specified which of the words are not found in the DEDR, because there is a relatively great number of such words.

The work was done jointly by both authors through consultataions on every aspect of the book. But as for responsiblities, S.V. Subramanian took care of the literary comments, while J. Vacek elaborated the Introduction, the grammatical explanations, the vocabulary and indexes. We believe that such a close collaboration of two authors may have served the purpose of the book. It is because Tamilians may not be aware of the difficulties European students face in studying these texts. So we feel that a joint venture in trans-cultural and trans-linguistic understanding is necessary to make the mutual understanding a fact.

It is practically six years after the completion of the work in March 1983 that it is now possible to publish it. This delay was caused by unforseeable circumstances. We could not make any great changes in the text, only some recent publications were added to the Bibliography and references in the Vocabulary were changed from DED to DEDR.

We present this textbook with the hope that this is only a beginning of a long journey, the end of which may not be in sight. As the Chinese proverb has it —

"A journey of thousand miles starts with the first step". We wish all those who will follow us on this journey, that they may enjoy it as we did and that this humble book elucidates at least their first steps. No matter how long, the journey will bring satisfaction, we are sure. However, there are no roses without thorns, or as it is put in Kuṟu.202 - "The small-leaved *neruñci* flowers (cow's thorn), sweet for the eye, also produce thorns.". It is only through hard labour, that the thorns may be removed or that at least we learn to avoid them. Therefore we hope that the user will be able to overcome whatever shortcomings there are in this book.

ABBREVIATIONS

Abl.	-	Ablative case
Ac.	-	Accusative case
adv.	-	adverb
ah̄ṟ.	-	*ah̄ṟiṇai*
Aiṅk.	-	*Aiṅkuṟunūṟu*
Aka.	-	*Akanāṉūṟu*
ap.f.	-	appellative (personal) form
ap.n.	-	appellative noun
ap.r.p.	-	appellate relative participle
ap.v.	-	appellative verb
ap.v.p.	-	appellative verbal participle
aux.v.	-	auxiliary verb
C	-	Consonant
cf.	-	compare
cl.	-	clitic
com.	-	commentary
conj. n.	-	conjugated noun
D.	-	Dative case
d.v.n.	-	derived verbal noun
DBIA	-	M.B. Emeneau, T. Burrow, Dravidian Borrowings from Indo-Aryan, Berkeley and Los Angeles 1962
DEDR	-	T.Burrow, M.B. Emeneau, A Dravidian Etymological Dictionary, Oxford 1984 (2)

der.	-	derivation, derivative
dist.dem.	-	distant demonstrative
expl.	-	expletive
f.	-	feminine
f.v.	-	finite verb
fut.	-	future
G.	-	Genitive case
hon.	-	honorific
imper.	-	imperative
Inst.	-	Instrumental case
int.	-	interjection
interrog.	-	interrogative
it.v.	-	intransitive verb
JTS	-	Journal of Tamil Studies, International Association of Tamil Research, 1969-70; International Institute of Tamil Studies, since 1972
Kali.	-	*Kalittokai*
Kuṟu.	-	*Kuṟuntokai*
L.	-	Locative cases
L. + number	-	Line
ME	-	M. Elayaperumal, Grammar of aigkuRunuuRu with index, Trivandrum 1975
n.	-	noun
N.	-	Nominative case
n.pr.	-	proper name
Naṟ.	-	*Naṟṟiṇai*

neg. (conj.) n.	-	negative (conjugated) noun
neg. r.p.	-	negative relative participle
neg. v.n.	-	negative verbal noun
neg. v.p.	-	negative verbal participle
num. b.	-	numeral - base
num. n.	-	numeral - noun
Obl.	-	Oblique case
onom.	-	onomatopoetic
opt.	-	optative
OTa.	-	Old Tamil
p.	-	page
Pa.	-	Pāli
Pari.	-	*Paripāṭal*
Paṭ.	-	*Paṭṭiṉappālai*
pcl.	-	particle
pers.	-	person
phr.	-	phrase
Pkt.	-	Prākrit
pl.	-	plural
post.	-	postposition
pron.	-	pronoun
prox.dem.	-	proximate demonstrative
Puṟa.	-	*Puṟanāṉūṟu*
q.v.	-	quod vide

r.p.	-	relative participle
r.p.b	-	relative participle base (verbal root used as r.p.)
sg.	-	singular
Skt.	-	Sanskrit
Soc.	-	Sociative
SRK	-	S.R. Krishnambal, Grammar of KuRuntokai with Index, Trivandrum 1979
suf.	-	suffix
s.v.	-	sub voce
SVP	-	es. Vaiyāpuri Piḷḷai, Caṅka ilakkiyam, 2 Vols., cennai 1967
SVS	-	S.V. Subramanian, Grammar of Akanaanuu-Ru with Index, Trivandrum 1972
TC	-	Tamil Culture, Journal of the Academy of Tamil Culture, Madras 1952-1966
TL	-	Tamil Lexicon
TN	-	T. Natarajan, The Language of Sangam Literature and Tolkāppiyam, Madurai 1977
tr.v.	-	transitive verb
UVS	-	UVS Aiyar, edition of the respective text, vide Bibliography
uyar.	-	*uyartiṇai*
v.	-	verb
V	-	Vowel
v.n.	-	verbal noun
v.p.	-	verbal participle

v.p.b.	-	verbal participle base
v.r.	-	verb root
var.	-	variant
VIS	-	V.I. Subramoniam, Index of Puranaanuuru, University of Kerala 1962
Voc.	-	Vocative

INTRODUCTION

1. SANGAM LITERATURE

1.0. The main works of the Sangam literature were gathered into two collections, viz. *Eṭṭuttokai* (The Eight Anthologies) and *Pattuppāṭṭu* (The Ten Songs) at a later time. These two major collections include works composed around the beginning of the Christian era.

The bulk of the poems was written in the first two and a half centuries, some (as *Kalittokai* and *Paripāṭal*) are later works (probably not later than the 4th to 5th Cent. A.D.) and some (as *Kuṟuntokai* or *Aiṅkuṟunūṟu*) may be earlier (possibly even 2nd Cent. B.C.; for greater details cf. V.I. Subramoniam, 1973; Zvelebil, 1975), The individual anthologies also include poems from various times and therefore they may not be dated as if they were single works.

Some of the historical information in the poems may be correlated with Greek sources (references in most of the major books on Tamil literature) and with inscriptional evidence (cf. Mahadevan 1966f.)

It was from *Eṭṭuttokai* and *Pattuppāṭṭu* that we chose the poems analysed below. Most of them come from the former collection, only one (*Paṭṭiṉappālai*) comes from the latter, and they belong to the earlier as well as later strata of Sangam literature.

1.1. *The Main Works*

A. *Eṭṭuttokai* includes eight major anthologies:

1. *Naṟṟiṇai*	2. *Kuṟuntokai*
3. *Aiṅkuṟunūṟu*	4. *Patiṟṟuppattu*

5. *Paripāṭal* 6. *Kalittokai*

7. *Akanāṉūṟu* 8. *Puṟanāṉūṟu*

B. *Pattuppāṭṭu* is a collection of ten compositions (songs) the length of which ranges from hundred to almost eight hundred lines :

1. *Tirumurukāṟṟuppaṭai,* 2. *Porunarāṟṟuppaṭai*

3. *Cirupāṇāṟṟuppaṭai* 4. *Perumpāṇāṟṟuppaṭai*

5. *Mullaippāṭṭu* 6. *Maturaikkāñci*

7. *Neṭunalvāṭai* 8. *Kuṟiñcippāṭṭu*

9. *Paṭṭiṉappālai* 10. *Malaipaṭukaṭām*

C. *Tolkāppiyam* is an important part of early Tamil literature. It is a grammatical work (1612 sūtras) which is closely connected with the Sangam poems. However, its language slightly differs from that of the poems themselves. The grammar deals with phonology (*eḻuttu*) and morphology (*col*) of Old Tamil and also with the Sangam literary theory (*poruḷ*).

Kuṟuntokai, The Collection of Short (Poems), contains 401 stanzas on love (*akam*) ranging between 4 and 8 lines. Most of the poems belong to the earlier strata of Sangam literature.

Aiṅkuṟunūṟu, The Five Hundred Short (Poems), is a collection of shorter poems on love (3-4 lines). Each of the five *aka-t tiṇais* is devoted a hundred poems.

Puṟanāṉūṟu, the Four Hundred (Poems) on *Puṟam,* deals with public life. On average the poems contain 10-20 lines, but there are also poems of more than 30 lines. This collection is valued especially for the information it gives about the life in ancient South India.

Akanānūṟu, The Four Hundred (Poems) on *Akam,* is a collection of longer poems on love, their average length being 20-25 lines.

Naṟṟiṇai, The Excellent *Tiṇais,* contains four hundred poems on love (average length is 10 lines).

Kalittokai, The Anthology in the *Kali* Metre, is a collection of 150 poems on love (mostly longer, over 20 lines, but also over 50 lines). The situations described here are more dramatical and reflect folk motifs. Some of the poems have a humorous tinge.

Paṭṭiṉappālai, Maritime Town and *Pālai,* is a long poem of 301 lines mixing the *tiṇais* (*pālai, neytal*). It is written in praise of the Chola King *Karikāl.* It contains descriptions of the city as well as the King's exploits.

Paripāṭal, or *Eḻupatu Paripāṭal,* Seventy *Paripāṭals,* or *Pari* Songs (*pari* is interpreted to mean "speedy or vibrating rhythm"), is a mixture of the traditional love poerty, and the newly arising *bhakti* poetry. Out of the original seventy long poems only twenty four are preserved fully. *Paripaṭāl* was composed, for singing (the colophones mention the composers' names and the tunes).

1.2. Characteristic Literary Features

The specific literary conventions are a great topic of classical Sangam poetry. Old Tamil poetic tradition used certain basic principles to classify the contents of each poem from various points of view.

The basic topical division is into that of *akam* and *puṟam,* or private and public life. Each of these spheres is further subdivided according to the specific environment into *tiṇais,* or "regions."

The *tiṇais* constitute the physiogeographical background of the events referred to in the poems. The names

of the *tiṇais* are the names of plants or flowers typical of each of them. There are five basic *tiṇais* (see *ain-tiṇai*) and two extra *tiṇais* both in *akam* and *puṟam*. The *aka-t tiṇais* and *puṟa-t tiṇais* can be correlated with each other.

The subject-matter of each *aka-t tiṇai* is subdivided into three *poruḷs* which include the natural scene and time (*mutaṟporuḷ*, or primary subject-matter), the chracteristic regional features most typically expressed by flowers and animals mentioned in the poems (*karu-p poruḷ*, or substance subject matter) and the specific erotic mood or behaviour-pattern of the situation (*uri-p poruḷ*, or appropriate subject matter). In some poems, however, the features of various *tiṇais* are mixed, which is called "blending or mixing of *tiṇais*" (*tiṇai mayakkam*).

For a systematic presentation of the attributes of the *akattiṇais* in a table form cf. Zvelebil (1973, p. 100) or Singaravelu (1966, extra sheet).

Besides that, with both *akam* and *puṟam* poems, the *tuṟai* or the specific theme, is also mentioned (for further details cf. the Glossary of Literary Terms).

The Sangam poetic conventions have also been compared with the poetic features of classical Kāvya poetry in Prākrit and Sanskrit (e.g. Hart 1973, 1975; Lienhart 1973).

1. 3. Prosody

The prosodical structure of the Old Tamil literature differs from what we know about prosody in other languages. Most of the Sangam poems were written in the *āciriyam* metre (*āciriyappā*), sometimes called *akaval*, and *vañci* or *vañcippā*.

One *āciriyam* line (*aṭi*) usually has *four feet* (*cīr*) but there are also lines of 2-5 feet. The *āciriyam* foot (*cīr*) consits of *two acais* (as an exception 3 *acais* may also occur, cf. Aiṅk.

261,3). An *acai* (= "a move", "a rhythmical move"?; Marr 1985, p. 394 translates it as "metrical unit"), the basic metrical unit of Tamil prosody, may not be easily interpreted in terms of European prosody. Translating the term as 'syllable' is refused by Zvelebil (1973, p. 65, Note 2). An *acai* may consist of 1-3 syllables. There are two types of *acais*, viz. *nēr*, or (C) V(V) (C), and *nirai*, or (C) VC V(V) (C). If these are followed by *-u* or shortened *-u*, they become *nērpu* and *naraipu* respectively.

The feet (*cīr*) are given symbolical names according to the combination of *acais* reflecting also their syllabic structure, viz.

tēmā (sweet mango), i.e *nēr nēr*

puḷimā (sour mango), i.e. *nirai nēr*

kūviḷam (mussel-shell creeper), i.e. *nēr nirai*

karuviḷam (beal or a species of garlic pear), i.e. *nirai nirai*

There are also alternative terms for the last two.

The *vañci* metre uses the same basic principles. It differs in the length of the foot (*cīr*) which consists of *three acais*. From this follows a greater rhythmical variation in one line.

A *vañci* line usually has *two feet*. i.e. 6 *acais*, but three feet are also possible.

The three-*acai* feet bear analogical symbolical names as the above names of the *āciriyappā* feet. To these names the words *kāy* (unripe fruit) and *kaṉi* (ripe fruit) are added to depict an addition of a *nēr-acai* or *nirai-y-acai* respectively:

tēmāṅkāy - *nēr nēr nēr*

puḷimāṅkāy - *nirai nēr nēr*

kūviḷaṅkāy - *nēr nirai nēr*
kuruviḷaṅkāy - *nirai nirai nēr*

tēmāṅkaṉi - *nēr nēr nirai*
puḷimāṅkaṉi - *nirai nēr nirai*
kūviḷaṅkaṉi - *nēr nirai nirai*
karuviḷaṅkaṉi - *nirai nirai nirai*

The *vañci* metre usually uses the feet ending in *kaṉi*. The feet ending in *kāy* are typical for *veṇpā* (a *veṇpā* line consists of 4 feet, each foot of 3 *acais*, the last line has only 3 feet).

The *vañci* metre apears together with *āciriyappā* in *Paṭṭiṉappālai*, which achieves a specific aesthetic effect.

The *kali* metre is used in *Kalittokai*. It is a later form which developed from the *āciriyappā* and *veṇpā* metres. A *kali* line usually has 4-5 feet of various combinations of 2-3 *acais*.

The *Paripāṭal* uses a mixture of metres. As a composition it may consist of 25-400 lines, one line has 1-4 feet (exceptionally 5 feet).

Old Tamil poetry has further two characteristic features, viz. the rhythm (*ōcai*) and the manner the individual lines are linked together (*toṭai*).

For every metre, there is a typical rhythm in which it is recited:

akaval (calling) for *āciriyam*

tūṅkal (slow swinging) for *vañci*

ceppal (reciting, telling) for *veṇpā*

tuḷḷal (leaping, dancing, tripping) for *kali*

There are five manners of linking the lines together, called *toṭai* (connection, joining, succession, string). The basic principle is alliteration. Alliteration of the first syll-able is called *mōṉai* (front?; cf.*muṉ, mutal*) or *mōṉai-t toṭai*. Assonance in the second syllable is called *etukai* (agreement, consonance) or *etukai -t toṭai*. If the last letters of the lines are identical, it is called *iyaipu* (combination, harmony) or *iyaipu-t toṭai*, which corresponds to rhyme. The last two principles are *muraṇ* (opposition, variance) or *muraṇṭoṭai* (antithesis of words or ideas) and *aḷap-eṭai* (lengthening of measure) or *aṭapeḷai-t toṭai* which concerns lengthening of sounds (cf. eg. *aaṅku* for *āṅku, paṭūum* for *paṭum*). Four of these *toṭais* describe the formal aspect of linking, one (*muraṇ*) concerns the semantic contents.

2. SANGAM LANGUAGE

O. Tamil is an agglutinative language. It has a continuous history from about the 2nd cent.B.C. At the OTa. period it was also covering the present state of Kerala, though the dialectal differences in the West-coast dialects were already present.

It is not possible to write a full and comprehensive grammar of the Old Tamil texts at the moment. This is due partly to the existing divergent opinions and partly to the fact that not all the texts have been fully analysed or the results may be burried unpublished.

We have already mentioned that the Sangam works were written in the course of several centuries and it must also be pointed out that they did not originate just in one place. That is why some linguistic variation may de observed in the texts. It may be difficult to decide at the moment which of the variant forms belonged to which chronological or geographical strata, because in a complex tradition of this type it was also possible that historical variants (archaisms) or local variants (dialectal forms) could amalgamate even in the speech of a single person, though these variants could also have been stylistically distinct. With the great distance of time it is, however, difficult to specify all these aspects clearly.

In this brief survey we present a model of OTa. grammar which is inspired by the Tamil grammatical tradition and which in our opinion corresponds to the reality of the language of the texts. By using the forms and their functions as they are found in our texts, we have arrived at some simplifications which may help to make the understanding of the various forms and their functions easier.

For more extensive treatments of OTa. grammar, the student should refer to some of the grammatical treatises mentioned in the Bibliography. However, none of them are meant for beginners and that makes the reading even more difficult for a non-Tamilian student. It is also necessary to overcome the differences in terminology which for a beginner are quite intriguing. The European grammars usually try to present all the forms of the language as appearing from the oldest to the most recent records and thus it may be quite difficult to distinguish between the forms actually used at the individual periods.

To begin with, the student may profit from H. Beythan's grammar (1943) which spells explicitly all the classes, especially the verb and also types of inflections of the nouns, which here we do not do, because we expect the student to have a basic systematic knowledge of Tamil grammar. As a second step, T. Natarajan's grammar (1977) may be recommended which, however, may not be easily available outside India. Though for a beginner this book has a disadvantage of not giving translations of the examples, it is still the most systamatic description available. Only then some of the more specialised grammars may be studied with profit.

It should, however, be repeated that the present grammatical survey differs from some of the other descriptions in the classification of the parts of speech and the morphological processes they undergo. The model of the functioning of old Tamil grammar (Chart in Vol. 2) presents the lexical classes and the processes in which their grammatical categories are imple-

mented. What follows is an outline without too many examples. Further examples may then be located in the texts with the help of the Vocabulary, where the forms are grammatically explained. In the process of reading the texts, more examples will be found for the individual phenomena and we leave it to the student how he prefers to study. However, systematic excerpts in a special file may be highly recommended. The grammatical survey is divided into three parts: I. Sandhi, II. Morphology, III. Syntax.

I. Sandhi

In the processes of combinations of morphomes in a word and words in a sentence, a number of changes appear which are called internal and external sandhi (*puṇarcci*). It would seem, however, that in the OTa. period there was not much of a difference between the two. As for the types of sandhi process we can divide them into three main groups: *assimilation addition, elision*. Since not all the possibilities are found in our texts, we do not give all the examples for the changes. It should also be noted that some combinations have more possible sandhi forms. Besides, sandhi rules are not always applied systematically. Some editions split the sandhi forms and we may not be sure what the original form was. For this reason, and not only this, good critical editions of a great number of texts based on more manuscripts are still a desideratum. This makes the sandhi changes a problem to be studied deeper at a later time. We advise the student to practice the sandhi rules by locating every form with the help of the Vocabulary and spelling the original underlying forms when copying this portion in his notebook.

1. Assimilation

1.1. **Regressive assimilation** is an assimilation of a liquid or nasal to the following stop or nasal in the manner of articulation or of the final shortended vowel *-u* to the following initial palatal semivowel (*y-*).

a) **liquid — stop**

l—k -- ṟk: *vēṟ kumaṇaṉ*

-- ṉk: *vāṉ kōṭu*

c -- ṟc: *kaṭaṟ ciṟu*

p -- ṟp *mallaṟ pēr*

ḷ—k -- ṭk: *kēṭkum, mākkaṭku; nāṭ kaṅkul, iruṭ kaṅkul*

-- ṇk: *veṇ kākkai*

p -- ṭp: *muṭ payanṭu*

-- ṇp: *veṇ pū*

b) **liquid—nasal**

l—m -- ṉm: *naṉmai; paṉ māṇ*

ḷ—m -- ṇm: *uṇmai; piṟaṇ makaṉ, veṇ maṇal*

c **nasal—stop**

ṇ—c -- ṭc: *māṭci; kaṭ celva;*

k -- ṭk: *kaṭku*

p -- ṭp: *kaṭ pēṭai* (but *puṇkaṇ pāvai*)

ṉ—k -- ṟk: *vantāṟku; niṉṟōṟ kaṇṭōr, niṟ kiḷappa*

c -- ṟc: *niṉṉiṟ ciṟanta*

p -- ṟp: *niṟ pukala* (but *niṉ pukaḻ*)

m—k -- ṅk: *ceṅ kaṇ*

c -- ñc: *matañ cāmpa*

t -- nt: *maṟantaṉaṉ tuṟanta*

d) **vowel -u—semivowel(y-)**

u—y -- iy: *piriti yātum, tanti yām*

1.2. **Mutal assimilation** of consonants very often gives several results for which it is difficult to find any grammatical reasons at the moment. The result may be two sounds or just one sound, i.e full merger, which we indicate by bracketing the respective consonant.

a) **liquids — stops**

l—t -- ṉṟ: *naṉṟu, muyaṉṟu, meṉ ṟiṉai*

-- ṟṟ: *kaṭaṟ ṟukir, oliyiṟ ṟuñcum* (or from *oliyiṉ?), kantarattāṟ ṟāṅki* (or from *kantarattāṉ?*)

-- (ṟ): *pōṟir*

ḷ—t -- ṇṭ: *koṇṭu; oṇ ṭoṭi*

-- ṭṭ: *kēṭṭu; vāṭ ṭāṉai*

-- (ṭ): *kaḷaintō(ṭ)aṉ*

b) **nasals — stops**

ṇ—t --ṭṭ: *tūṭ ṭaṭi*

ṉ—t --ṟṟ: *niṟ ṟakaikkunar; kantarattāṟ ṟāṅki (or from kantarattāl?), oliyiṟ ṟuñcum* (or from *oliyil?*)

c) **liquids — nasals**

l—n -- ṉṉ: *naṉ ṉaṭai, ceṉ ṉeri*

-- (ṉ): *kā(ṉ)um, tervi(ṉ)ām* (or from *teruviṉ?*)

ḷ—n -- (ṇ): *kō(ṇ)iṉakku*

d) **nasals—nasals**

ṉ—n -- (ṉ): *ava(ṉ)aṉ mārpu, teruvi(ṉ)ām (or from teruvil?)*

1.3. Progressive assimilation

a) stop—stop

ṭ—t --ṭṭ: *iṭṭu*

ṟ—t --ṟṟ: *kaḷiṟṟu*

b) nasal—stop

ṇ—t -- ṇṭ: *kaṇṭaṉam; taṇ ṭuḷi*

ṉ—t -- ṉṟ: *eṉṟu; eṉ ṟalai, niṉ ṟevvar*

c) nasal—nasal

ṉ—n -- ṉṉ: *eṉ ṉeñcu*

ṇ—n -- ṇṇ: *taṇ ṇiḻal*

2. Addition

2. 1. *Adding a hiatus-filler*

a) - y - after front vowels: *iṉi-y-ē*, etc.
(possible exception *ā-y-iṭai*)

b) -v- after back vowels: *celva-v-ē*, etc.
(possible exception: *iv-v-ulakam, iv-v-iṭai*)

2.2. *Doubling of root final consonants* at the end of short first syllable. All consonants can be doubled, excep *ṟ, ḻ*.

Exceptions: *kaṇ-āṉ* vs. *kaṇ-ṇ-ōṭu, nāppaṇ-ṇ-um;*
uḷa vs. *uḷḷa; itaṉ* vs. *il-l-ōṉ*

2.3. *Doubling of initial consonants* after short syllable root words: *i-, a-, e-; ak-kaḷvaṉ, em-muṟai*

-*v*- inserted after *i-, a-, e-* is also doubled: *iv-v-ulakam*

2.4 *Doubling of initial stops* after some grammatical forms

a) after v.p. ending in *-i, -ttu, -a, -kka*

b) after D. *-k(k)u,* Ac. *-ai*

c) after the Obl. case (*-a, -ttu, -ṟṟu* etc.) in a noun phrase

d) after direct Object without suffix of the Ac. (after the final vowel or liquid, not nasal). This sandhi distinguishes the Object from the Subject and also the verbal root or stem from a noun. However, this sandhi may not always be realized in the text.

3. Elision

3.1. Final shortened *-u* is elided before any vowel. This is the commonest form. As an exception, final *-a* is lost in *kām-uṟu-* (Skt.*kāma-*).

3. 2. Final *-m* is lost before initial nasal:
iyu maṉṉē, yāyu ñāyum, yāṉu niyum

II. Morphology

1. *Basic Morphological Classes*

OTa. stems can be subdivided into four classes on the basis of the morphological processes in which they participate or, in other words, the grammatical categories which they can distinguish.

1. nouns (including pronouns)
2. appellative bases
3. verbs
4. indeclinables (clitics, particles, interjections and the like).

For purposes of morphological description we will deal with the first three types only. Pronouns are considered basically a part of nouns. They do not, however, participate in the category of person exactly in the way the nouns express it, because this category is inherently present in the pronouns. The same goes for the category of number.

Appellatives are a special category of OTa. They include words which semantically express qualities and properties; this seems to be the largest group, but they include also negative verb stems (*al,-il-*), stems expressing existence (*uḷ-*), possession (*uṭai-)*, deictic stems (*i-,a-*), interrogative stems (*e-,yā-*) and also numerals. Morphologically they are characterised by the category of person, though not equally expressed with every type (some may have only the 3rd person).

2. Basic morphological processes

There are five basic morphological processes in Tamil which express five basic grammatical categories by adding specific morphemes to the root or stem (see the Chart in Vol.2), viz.

1. person (inherent number)
2. tense
3. negation
4. number
5. case

The most universally applicable seems to be the *category of person*, which appears with all the three stems, i. e. nouns, appellatives and verbs. Tense and number are complementary in the sense that they are categories of the verb and of the noun respectively. The category of case can be distinguished with primary nouns as well as with secondary nouns (derived from verbs or appellatives).

Besides that there is a *sixth category* represented by a special form which may be used in the *attributive position.* All the three classes may be used in their stem form (zero suffix) or special morphological means may be used to mark a form as attributive.

In some forms, both those of nouns and verbs, empty morphs (*cāriyai) -iṉ,-aṉ*, are facultatively inserted before the personal or case suffixes.

3. The morphological means

3.1. Person (+inherent number) : Pronominal suffixes are added to all the three stems, only with the verbs there is a sub-set of suffixes which are not pronominal (B) and which may reflect some other layer of the language or they may be archaisms preserved from an older period, while the forms with pronominal suffixes (A) seem to be innovations. The 3rd pers. sg. distinguishes between masculine and feminine forms referring to the sex of the person, i e. the high-class (*uyar tiṇai*), and a non-class (*ahṟiṇai*) for inanimate objects, animals and the like. Plural forms distinguish only between *uyar tiṇai and ahṟiṇai*, without a difference of masculine and feminine in the former. The pl. uyar. forms, however, may be used for singular as honorific forms.

A. Pronominal suffixes

	sg.	*pl.*
1.	*-aṉ, -eṉ, ēṉ*	*-am, -ām, -em, -ēm;* (*-ōm*)
2.	*-ai, -āy -ōy*	*-ir, -īr*
3.	*-aṉ, -āṉ* (*m.*) *-aḷ, -āḷ,* (*-tti*) (*f*) (*-a*) *tu,* (*-i*)*tu* (ahṟ.)	*-ar, -ār, -pa, -mār* (*uyar.*) *-a, -aṉ-a,-va, -ai, -avai* (ahṟ)

B. Special sub-set of verbal personal forms(only 1st person)

	sg.	*pl.*
1.	*-ku, -ṭu, -tu, ṟu; -al*	*-kum,- ṭum,- tum, ṟum*

It is maintained that the suffixes *-ku, -ṭu, -tu, -ṟu* are in fact non-past tense markers which can occur in other persons too, especially 2 sg. *-t-i,* etc. 2. pl. *-t-ir* etc.

The personal suffixes (A) can be added to verbs, appellative verbs and also nouns.

With nouns we get almost the whole paradigm (*tōḷ-ēṉ nāṭṭ-ai, puraval-ai, peyar-ōy, nāṭ-aṉ, peri-tu, tāy-ir puraval-ar, puṉarcci-y-ar*). Even forms which in modern Tamil have just the 3 pers. suffix (*kātal-aṉ*) could have parallel forms for other persons in OTa. (e.g. *kātal-eṉ,* cf. com. on Kuṟu, 202,4). There seem, however, to have been two layers of personal suffixes, viz. those with short and long vowels. which in some cases behaved differently (cf. *nāṭ-aṉ* vs. *nāṭṭ-ai,* below 4. 2. 2.).

The forms which express the category of person (A) with verbs are often used as Predicates and this is why they are usually taken to represent finite forms. But very many of these forms are also used as direct or indirect Objects *(vantāṟku),* as adverbs (i.e Oblique case of sg.aĥr.form of ap.v. with adverbial meaning), etc. This would indicate that in fact we should take all these forms as nouns (formed from verbs, appellatives and nouns), because as nouns they can function as various sentence elements including the Predicate. However, some forms (especially the verb forms with short vowels in the suffix) may mainly be used as Predicates, though there are some exceptions (cf. the syntactic function of *maṟantaṉam,* Naṟ. 171,2). Taking these forms as nouns with multiple syntactic functions would make the description simpler and more straightforward. That the finite forms of the verbs may originally have been participial or conjugated nouns was also maintained by R. Caldwell, but now we get the textual corroboration of this interpretation (cf. 4. 3. 2. below).

This calls for a remark on derivation. It would seem that for OTa. we could not make an exact distinction

between inflection and derivation with personal suffixes. In the sense of the definition of these terms, a personal form based on a noun would be called derivation, while the same would appear as inflection with the verb. To avoid this it seems better not to speak in terms of derivation and inflection about the personal suffixes in OTa. or, and this seems to be a better solution, if the so called finite verbal forms prove to have been personal verbal nouns in OTa., all the forms with pronominal suffixes could be interpreted in terms of derivation (i.e. derived from n., v. and ap.v.). We could say that in the process of dying out of the category of person with nouns, the 3rd person suffixes started to be used for all persons and remained as derivative morphemes. But the respective verbal forms were re-interpreted as non-derivational forms at a later time, particularly after the new actor nouns (*ceytava<u>n</u>,etc.*) replaced them completely in all syntactic positions except the Predicate.

3.2. **Tense:** The tense suffixes coincide with the so called verbal participles(v.p.) or adverbial participles, as they are variously called. OTa. did not distinguish all the tenses. It lacked a special present tense morpheme. There were two sets of tense suffixes for the past and non-past. The situation of OTa. seems, however, to reflect a period when the function of the suffixes was not yet completely fixed with regard to tense.

In our Vocabulary the verb classes are numbered in the same way as in the TL, to be compared also with H. Beythan's grammar (1943).

Past tense : *-tu, -ttu, -ntu; -i(<u>n</u>)*

Non-past : *-vu, -pu, -ppu; -ku, -kku*

-tu -ṭu, -ṟu (before 2 sg. *-i*, 2 pl. *-ir, -ir*)
(cf. above set B)

A special position is occupied by the suf. *-um/-m* which denotes non-past; in OTa. it can still take pronominal suffixes

and it also appears to be a special suffix of the 3 sg, ahr. with a wider range of application (3 sg. uyar.) For a historical explanation of these suffixes as earlier verbal nouns cf. e. g. T. P. Meenakshisundaran (1965, p. 27 f.).

3. 3. Negation : This category appears with the verbs and partly also with the appellative verbs. The markers are *-a* and *zero*. The negative ap.b. *il, al* are used to express negation in phrases.

3. 4. Number : *-kaḷ*

This suffix seems not to have been compulsory with some types of nouns, especially ahr. (cf. *neñcam*, Kuṟu. 40,5).

3.5. Cases : Suffixes expressing various types of relations added to primary as well as secondary nouns. The most universal case is the Oblique case, expressed by zero, doubling of the final stop (*cēṟu - cēṟṟu*), loss of final *-m* after *-a-(patam -pata)*, loss of final *- m* and addition of *-ttu* (*mutiram- mutira-ttu*) or addition of cāriyai *-iṉ,-aṉ*. The Oblique case seems to have been a form with a multiple meaning and therefore it could function in the place of most of the indirect cases.

Case markers :

Ac. *-ai;* Soc. *-oṭu, -ōṭu, -uṭaṉ;* D. *-(k)ku;* G. *-atu;*
Inst. *-āṉ, -āl;* Abl. *-iṉ;* L. *-il, -uḷ, -kaṇ*

Some of the forms may have a wider semantic range than what is attributed to them in the available descriptions (for variation in meaning and usage cf. e. g. T. Natarajan, 1977, p.91f.). There may also be doubt about the forms *-āṉ/ -āl* and *-iṉ/ -il* because of the sandhi. It would seem that for the older period at least, the forms in *-ṉ* are more appropriate.

Case relations may also be expressed by postpositions which for OTa. still have to be considered as nouns or verb

forms forming a syntagma with the respective noun; in other words, postpositions represent a syntactic function, not a class of words, though some of the positions may be be on the way to become suffixes (e.g. *uḷ*).

3.6 Attributive forms are not simply adjectives. They may be called adjectives if they are derived from appellatives but they can also be formed from nouns (quasi-adjectives) and verbs (r.p.). The main morphological means are the suffixes *-a* , or *-m* which are added to the stem (ap.v.) or to a stem extended by the tense suffix (verbs). The suffix *-a* is added to nouns, beside using a plain stem (zero suffix) or Obl. case as an Attribute.

4. The word-classes and their forms

4.1. Appellatives

1. *Base* or *stem* can be used as an Attribute : *cem, ciṟu; i-, a-; oru/ōr, mu, eṇ;* or some can be used as r.p.b. (*il, uḷ, uṭai*) which link phrases in the same way as verbal relative participles.

2. Personal forms can function as Predicates (*peritu* "is great", Kuṟu. 3, 1) but also as adverbs (greatly). Therefore we interpret such forms ap. nouns with a zero marker Obl. case bearing an adverbial meaning (Aiṅk. 1,2). These forms can also appear with suf. *-iṉ* (e.g. *vallit-iṉ* strongly, Tol. Poruḷ 310,15). The same can be said about other appellative forms. They can be used either as Predicates or as nouns in various functions. In a few cases we called them ap.f. if the case was not very clear and the form was used as Predicate only (e.g. *mēl-aṉa, mēl-atu*).

All personal forms are not equally represented in all the groups of the appallatives. Some may be found with all presons *(al-, il-)*, some may have mainly the 3rd person (*ciṟiyaṉ, ciṟiyōr; i-v-aṉ, a-v-ar; iruvar, oruvaṉ, orutti)*.

3. **ap. r. p.** is an attributive form of some ap. stems only; it is parallel with the r.p. of the verb, only it does not express tense (*periya, ciṟiya, uḷḷa* etc.). This represents what is traditionally called adjectives which therefore we accept to be only a word form, not a word class in OTa.

4. **Negative forms** may also appear with some of the appellative bases : *iṉṉā, iṉṉātu.*

5. One group of ap. bases (*il-, uḷ-*, etc.) distinguishes also a form which is analogical with the v.p. in *-a, -kka* of the verb : *ila, uḷa.* This form is not completely clear as for its syntactic function and in some places it may also be a 3 pl. ahṟ. personal form.

4.2. Nouns

1. *Base* (=zero marker Obl.) or *Obl. case* may be used as an Attribute: *malai viṭar* (a mountain cave), *cēṟṟu nilai* (a muddy place), etc.

2. **Personal from:** i.e. an appellative noun which is distinguished by pronominal suffixes: *ikaḻv-ōṉ* (he-the scornful one), *puraval-ai* (you-benefactor), *pūṇ-avai* (they-ornaments), etc. There seem to be two layers of these appellative nouns, as can be seem from the examples like *nāṭṭ-ai* vs. *nāṭ-aṉ.* Two dialectal spheres or possibly historical layers may have been intersecting in the language of the texts, the one having doubling of the stem consonant (Obl. case), the other lacking it.

3. With an *attributive form* which is analogical with the appellative r.p., *-a* is added to the noun: *vari-y-a* (which has lines); besides that there is a special attributive form of some nouns in *-m* which, however, is not a regular feature (*pū-m*) and may be interpreted in terms of sandhi.

4. **Number and case** are a regular morphological feature and they do not need further comment.

4.3. Verbs

1. *Base* or *stem* is used as either imperative or as r.p.b. or (rarely) as v.p.b.

2. **Personal forms** of the verbs are of two main types (a,b).

a) If the pronominal suffixes are added directly to the stem, the absence of the temporal suffix implies a negative meaning. Though some of these forms are used as Predicates, it can be shown that in many cases they are neg. (conj.) nouns (negative here being used in the sense of a zero tense suffix): *pōṟṟār*, *nōṉār*, etc.

Neg. personal forms may also be based on the neg.v.p. suffix *-ā-tu*: *aṟi-y-āt-ōy*.

b) Personal forms expressing tense add the pronominal suffixes after the temporal suffixes. As it was said above, the forms with the long vowels are to be considered as nouns (called variously *conjugated nouns*, as we do, or participial nouns). The forms with the short vowels are mainly used as Predicates and they may seem to have been finite verbal forms, but a few examples in our texts suggest that they could have the status of nouns. In our data, there are no examples where these forms are followed by case suffixes. It is only the syntactical function which points to this interpretation (cf. above 3.I.).

c) A special category is the d.v.n. which refers to an Actor. The suffix -nar can occur after the verb root (*ceṟu-nar*, *uṟai-nar*, *pāṭu-nar*) or an expanded stem (*takai-kku-nar*). The suffix *-māṉ* (*perumāṉ*) may be taken as a complex suffix; the suffix *-m* plus 3 pers. *-āṉ* (cf. also 3.2. above).

d) A formally slightly different personal form is the imperative. In our texts we found a zero suffix (*al*, *vā*, *kāṇ*),

the suffix *-mati (koṭumati)* and long vowel personal suffixes (kēḷāy, ceṉṟīr). Slightly problematic is the suffix *-(i)ciṉ (kaṇṭiciṉ)*. Some forms are classified as optative *(vāḻi, vāḻiya, vāḻiyar)* (cf. also below the verbal participles, 4c).

3. A special attributive form is the *relative participle* : *-a* is added to a past tense suffix *-tu, -ntu, -ttu;* or *-um* is added to the non-past tense suffix *-ku, -kku,* with some verbs only to the stem *(vāḻ-um)*. Neg. forms have *-ā* after the root or stem *(muyalā, nāṟā)*.

4. **The verbal participles** represent a whole group of forms with specialised meanings.

a) *-tu, -ntu, -ttu, -i* and *-pu* (also called adverbial participles) are mostly followed by another verb or conj.n. and express an action preceding or simultaneous with the action of the main verb. But there are cases where this form looks like a verbal noun followed by postpositions *(vaiki-y-āṅku, kāmuṟṟ-āṅku)* or it is an Object of the next verb *(vant-eṉa, alarnt-eṉa)*.

Neg. forms have *-ā-* in the stem *(cūḻ-ā-tu, āṉ-ā-*tu).

b) A form ending in *-ā,* functionally different from neg. *-ā,* is usually followed by another verb form and expresses an action preceding or simultaneous with the action of the main verb *(citaiyā)*.

c) *-a* after *-(p)pu, -(k)kn (vaḷarppa, uraikka)* or directly after the stem with some verb classes (*eṉa*) is a form which expresses several meanings (it is also called infinitive), to be translated as "while...", "so that" and the like.

Formally similar with this form is the so called *optative* exp.essing wish *(polika, ciṟakka)*.

d) *-iṉ* after the stem expresses condition *(peṟiṉ, variṉ)*.

5. **The verbal nouns** take the suf. *-al, -tal* (*collal, varutal*); they can also be followed by case suffixes (*ākal-iṉ*). Neg. forms have *-ā-* in the stem (*vār-ā-mai*).

III. Syntax

O. There are a few basic principles in the OTa. syntax: the determining word precedes the determined word (*determinans — determinandum*); Subject usually precedes the Predicate, though for poetic reasons it need not be strictly maintained; Object precedes the verb.

As for the syntagmas, there may be several basic types: an *attributive syntagma, a verbal syntagma, a verbo-nominal syntagma* a syntagma connected by an *r.p. or* r.p.b.

1. **The attributive syntagma** is usually based on a noun of which the Attribute may be of several types:

a) a noun stem, or Obl. case: *malai viṭar, cēṟṟu nilai;* sometimes a series of more than one: *aṟa vilai vaṇikaṉ;* or a noun with suff. *-a: vari-y-a...cēval*

b) an appellative base: *veṇ kākkai, cir-iṭam;* sometimes a series of more than one: *ciṟu veṇ kākkai, eṇ pēr eccam*

c) an ap.r.p. (adjective): *ciṟiya kaḷ*

d) a verb stem (i.e. a r.p.b.): *cey viṉai*

e) a r.p. of the verb: *cāṉṟa mukkōl, iyainta kēṇmai*

As we can not see any grammatical reasons for the existence of compounds in OTa., we feel that even words like *kōṭṭu miṉ, mu-k kōl* do not differ from other syntagmas morphologically and should be considered as syntagmas from the formal point of view. If semantically they refer to a single object, they may be interperted as "naming units", not compounds.

2. **The verbal syntagmas** may also be of several types :

a) v.p. (*-tu, -ntu, -ttu, -i)* followed by another verb immediately (or each verb has a noun phrase attached to it): *ūṭṭi vā, aṟiyātu ceṉṟēṉ.*

b) v.p.b. followed by another verb seems to be less frequent, mainly with the neg. verbs or with verbs which can be called auxilliaries: *virai-y al, paṭar aṉmiṉ, koḷ-ḷ alar, paṭar taṟa.*

The second verb can take any form, it can even be a r.p.b. or a r.p. in an attributive position: *puytt- eṟi karumpu, īyātu vīyum uyir.* More verbs can also follow in a syntagma: *alaṟi-p paṭar tara.*

c) v.p. (*-tu, -ntu* etc.) followed by *eṉ-*; the v. p. seems to be an Object of *eṉ-* and in these contexts it should be taken to function as a v.n.: *tuṟant-eṉa.*

d) v.p. (*-a,-kka*) describing the circumstance or the result, followed by another verb: *citaiya vīḻntu, yāṉ araikka vantatu.*

The latter two forms (c,d) can be also combined in larger syntagmas: *citaiya viḻnt-eṉa.*

3. **Verbo-nominal syntagmas**

These are usually represented by any Object *plus* Predicate combination, but some are slightly more narrowly linked from the point of view of semantics. We still prefer to call them syntagmas, not compounds: e.g. *vali-y uṟu-, māṟu paṟṟu; niṟai paṭu-, vaḻi paṭu* etc.

In some cases, however, it may be difficult to decide for one or the other structural interpretation. Thus *piṇi-k koḷ-* may be taken as a zero marker v.n. plus verb (because of the sandhi?) or possibly as a v.p.b. plus a verbal form.

4. Syntagmas based on the r.p. or r.p.b.

a) r.p.b. of either a full verb or ap.r.p.b. while the first member is the Object: *ceru-c cey yāṉai, naṟai-k koṇ mā malar, uraṉ uṭai-y āḷar*

b) the same as (a) only the first member is a Subject or Actor: *āc- āk- entai, ūr maṭi kaṅkul; uḷam il āḷar, ... taṇmai ... uḷ vaḷi*

c) r.p. of the full verb, the first member being an Object (also indirect) : *kaḷaṅ kaṭukkum aka nāṭu, kai nīṅkiya vaḷai*

d) the same as (c), only the first member is a Subject or Actor: *cāṉṟōr ceṉṟa neṟi, yāṉ vāḻum ūr, tirai taru(m) muttam*

e) the same as (c), only the first member designates Place (or Time): *maṇal imaikkum...tuṟai, nīr vaḻi-p paṭūum puṇai, niṟatt- iyaṅkiya vēl*

5. Complex syntagmas

Many of the poems or at least their portions may be complex syntagmas, usually containing one part linked through a r.p. with an appellative noun (*ūr-aṉ, tuṟai-v-aṉ*). This appellative noun is still to be considered as two separate parts, because the Attributes are linked only with the first part (examples in the poems). *ūr-aṉ* or *tuṟai-v-aṉ* is then a Subject or Object (or just Vocative) of the main sentence. There may be arguments about whether this type of language was natural or whether it already represents a sophisticated style of the poets trained in the tradition. This, we think, still cannot be satisfactorily answered.

e.g. Aiṅk. 105: *muttam maṇal imaikkum...tuṟai* + (*aṉ*)

This type of structure is very common and can go into many variants where dependent clauses are embedded in the main skeleton of the complex syntagma. They are

outlined at the end of the grammatical comment of every poem in a paragraph called "General Construction". Even phrases like *nāṉ maṟai-y-ōr* do not differ structurally from these complex syntagmas and therefore they may be called appellative noun phrases (cf. above the paragraph on attributive syntagmas).

6. Subject-Predicate relations

The Predicate can be a noun, an appellative noun (or appellative personal form - *peritu*) or a personal form of the verb (either a conjugated noun with a long vowel in the suffix or a form with the short vowel).

Where the personal forms are used, there is usually agreemet in person and number with the Subject (but cf. Kuṟu. 40,5: neñcam). Only the form in -um (usually 3 sg. non-past) can be used for uyar. sg. and *aḵṟ*. pl. too.

It is possible to use a **3** sg. aḵṟ. form of a conj. n. as a Predicate and then there is no grammatical agreement with the Subject : yāṉ uraikka vantatu, yāṉ ākuvatu.

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Please correct L. 17, p. 130: 49-50 .... *aṉaṅkum*

I. KUṞUNTOKAI குறுந்தொகை

AIṄKUṞUNŪṞU ஐங்குறுநூறு

Kuṟu. 3 குறு. 3

1 நிலத்தினும் பெரிதே வானினு முயர்ந்தன்று
2 நீரினு மாரள வின்றே சாரற்
3 கருங்கோற் குறிஞ்சிப் பூக்கொண்டு
4 பெருந்தே னிழைக்கு நாடனொடு நட்பே.

1 *nilatt-iṉ-um perit-ē vāṉ-iṉ-um uyarntaṉṟu*
2 *nīr-iṉ-um ār aḷav-iṉ-ṟ-ē cāraṟ*
3 *karuṅ kōṟ kuṟiñci-p pū-k koṇṭu*
4 *perun tēṉ iḻaikku nāṭ-aṉ-oṭu naṭp-ē*

1 Greater even than the earth, (it) has become higher even than the sky,
2 of a size vaster (fuller) even than the sea
4 (is) the love with the hero from the country, which brings the best (great) honey,
3 having taken (by) the flowers of black-stemmed *kuṟiñci* (shrub)
2 on the slopes.

Grammatical Comment

Sandhi : 1. *peritu*, 2. *aḷavu+iṉ+tu*, *cāral*, 3. *karum*, *kōl*,
4. *perum*, *iḻaikkum*, *naṭpu*

1 *nilattiṉ*, *vāṉiṉ* - Abl. used in comparison
peritu - ap. form of *peri-*/ *pēr-*/*perum*

uyarntaṉṟu - 3 sg. past aḵṟ. - "was high", *-aṉ-* is a cāriyai

2 *ār* - r.p.b. "filling, spreading" (SRK: rare)

aḷaviṉṟu - ap.n. - "that which has the size", *-iṉ-* is a cāriyai

cāral - zero marker Obl. with the meaning of L., or stem as Attribute of *kuṟiñci* (3)

3 each word in this line is an Attribute of the next in a complex noun phrase, the last (*pū*) being the Object of *koṇṭu*; *koṇṭu* - v.p. having taken, having used, i.e. "by, from"

4 *iḻaikkum* - r.p. connecting *tēṉ* (Object) and *nāṭu* (Place) *nāṭ-aṉ* - ap.n. in which the two parts still were independent grammatical entities (cf.below)

General Construction : The poem contains one complex sentence: *naṭpu* (4) ....*peritu* (1) ....*uyarntaṉṟu* (1) ....*aḷaviṉṟu* (2): .... love (4) .... is great (1) .... was high (1) ... and of the size (2). Included is a phrase: *koṇṭu* (3) .... *tēṉ iḻaikkum nāṭu* (4): country which brings honey (4) .... having used (3). From the grammatical and semantic relation of the Attribute in this whole construction it follows that *-aṉ* was still a free pronominalizing suffix because the preceding construction is an Attribute of *nāṭu*, not *nāṭ-aṉ* (cf. below Kuṟu. 85), or we could say that the pronominalizing suffix *-aṉ* pronominalizes this construction as a whole.

Literary Comment

Poem by *Tēvakulattār*

Tiṇai : *kuṟiñci*

mutaṟporuḷ : *cāral*

karupporuḷ : *kuṟiñci*

uripporuḷ : *puṇartalum puṇartal nimittamum*

Tuṟai : The companion speaks ill about the hero and the heroine reacts by this verse.

Suggested meaning : The love between the hero and the heroine is compared with the honey collected by bees from the *kuṟiñci* flowers.

Metre : *āciriyam*

நிரைநிரை நிரைநேர் நேர்நிரை நிரைநேர்பு
நேர்நிரை நேர்நிரை நேர்நேர் நேர்நேர்
நிரைநேர் நிரைநேர் நேர்நேர்பு
நிரைநேர் நிரைநேர் நேர்நிரைபு நேர்நேர்

The last but one line in *āciryam* usually has only three feet.

Kuṟu. 40 குறு. 40

யாயு ஞாயும் யாரா கியரோ
எந்தையு நுந்தையு மெம்முறைக் கேளிர்
யானு நீயு மெவ்வழி யறிதும்
செம்புலப் பெயனீர் போல
அன்புடை நெஞ்சந் தாங்கலந் தனவே.

yāy-u ñāy-um yār ākiyar-ō
entai-y-u nuntai-y-um em-muṟai-k kēḷir
yāṉ-u nī-y-um ev-vaḻi-y aṟitum
cem pula-p peya(ṉ)īr pōla
aṉp- uṭai neñcan tāṅ kalantaṉa-v-ē

1 Who were my mother and your mother?

2 Through which relationship were my father and your father relatives?

3 In which way do you and me know (each other)?

4 Like rain water (on) red (rich) land,

5 hearts (full) of love themselves merged.

Grammatical Comment

Sandhi : 1. *yāyum*, 2.*entaiy-um*, 3. *yāṉum*, 4. *peyal+nīr*
5. *aṉpu, neñcam, tām*

1 *ākiyar* - 4 pl. uyar. past
ñāy etc. - cf. Emeneau (1953)

2 *kēḷir* - *-ir* does not denote 2 pl. here and therefore it may be a derivative suffix

3 *aṟitum* - 1 pl. non-past

4 *pula* - Obl. which denotes L.
pōla - v. p. "so that (they) are like", "being like", used as a postposition

5 *uṭai* - r.p.b. of an ap.b.:"having, possessing, containing"
neñcam - no pl. suf.; pl. expressed by *tām*

General Construction: L. 1-3 contain one sentence each, L. 4-5 contain one sentence: ....*pōla* (4) ....*neñcam*.... *kalantaṉa* (5):...being like (4) .... the hearts ... merged (5).

Literary Comment

Poem by *Cempulappeyalnīrār*

Tiṇai. *kuṟiñci*

mutaṟporuḷ: *cempulam* (UVS, com.)

karupporuḷ: nil

urripporuḷ: *puṇartalum puṇartal nimittamum*

Tuṟai: After *iyaikaippuṇarcci* the hero reads the innermost thought of the lady who fears that he would be seperated from her. The hero comforts her saying that their relationship is not such as to be separated.

Suggested meaning: The union of the two people is inseperable in the same way as the rain mixed with the earth.

Metre: *āciriyam*

1 நேர்நேர் நேர்நேர் நேர்நேர் நிரைநேர்
2 நேர்நிரை நேர்நிரை நேர்நிரை நேர்நேர்
3 நேர்நேர் நேர்நேர் நேர்நிரை நிரைநேர்
4 நேர்நிரை நிரைநேர் நேர்நேர்
5 நேர்நிரை நேர்நேர் நேர்நிரை நிரைநேர்

Kuṟu. 120 குறு. 120

1 இல்லோ னின்பங் காமுற் றாஅங்
2 கரிதுவேட் டனையா னெஞ்சே காதலி
3 நல்ல ளாகுத லறிந்தாங்
4 கரிய ளாகுத லறியா தோயே.

1 *illōṉ iṉpaṅ kāmuṟṟ- āaṅ*
2 *k- aritu vēṭṭaṉaiy-ā(ṉ)eñc-ē kātali*

3 *nallaḷ ākutal aṟint- āṅ*

4 *k- ariyaḷ ākutal aṟiyātōy-ē*

1 Like a poor man desiring pleasures

2 You have really (*-āl*) wished for a difficult (unobtainable) thing, oh, (my) heart;

3 (In the same way) as you knew that

2 the sweetheart

3 is a virtuous (woman),

4 did you not know that she is unobtainable?

Grammatical Comment

Sandhi : 1. iṉpam, kāmuṟṟu, 1-2. āaṅku, 2. āl+neñcu, 3. aṟintu, 3-4. āṅku

1 *kāmuṟṟu* - v.p. functioning as a conj.n.

2 *aritu* - ap.n. here appearing as Object of *vēṭṭaṉai*
āl - interpreted mostly as a clitic or euphonic particle; but note the possibility of taking it as Inst. *-āṉ* after a conj.n. (if the verbal form can be considered a conj.n.)

3 *aṟintu* - v.p. functioning as a conj.n.

3-4 *nallaḷ, ariyaḷ* - ap.nouns, she (who is) good, she (who is) unobtainable
ākutal - Predicate for *nallaḷ, ariyaḷ*, Object of *aṟi-*

4 *aṟiyāt-ōy* - 2 sg. neg. past, but the form may also be taken as a tenseless personal form based on a neg. v.n.

General construction: Two sentences : *kāmuṟṟ-āṅku* (1)....*vēṭṭaṉai* (2): you wished (2)....like desiring (1); and *aṟint-āṅku* (3)....*aṟiyātōy* (4) : did you not know(4)... like knowing(3).

Literary Comment

Poem by *Paraṇar*

Tinai: *kuṟiñci*

mutaṟporuḷ: nil

karupporuḷ: nil

uripporuḷ: *puṇartalum puṇartal nimittamum*

Tuṟai: Two possible types

a) The heroine who is expected to come out of the house to meet the hero at dead of night is misled by wrong signs (*allakuṟippaṭutal*) and so when the real signs are made by the lover she mistakes them as false and does not come out. Hence the meeting of the lovers does not take place. At such a night the disappointed lover speaks to his heart.

b) The grief expressed by the hero when he departs from the beloved after *iyaṟkaippuṇarcci*.

Metre: *āciriyam*

1 நேர்நேர் நேர்நேர் நேர்நேர் நேர்நேர்
2 நிரைபுநேர் நிரைநேர் நேர்நேர் நேர்நிரை
3 நேர்நேர் நேர்நிரை நிரைநேர்
4 நிரைநேர் நேர்நிரை நிரைநேர் நேர்நேர்

Kuṟu. 122 குறு. 122

1 பைங்காற் கொக்கின் புன்புறத் தன்ன
2 குண்டுநீ ராம்பலுங் கூம்பின வினியே

3 வந்தன்று வாழியோ மாலை

4 ஒருதா னன்றே கங்குலு முடைத்தே.

1 *paiṅ kāṟ kokk-iṉ puṉ puṟatt- aṉṉa*

2 *kuṇṭu nīr āmpal-uṅ kūmpiṉa-v iṉi-y-ē*

3 *vantaṉṟu vāḻi-y-ō mālai*

4 *oru tāṉ aṉṟ-ē kaṅkul-um uṭaitt-ē*

2 Even the lilies of deep water

1 (which are) like the soft back of the greenish-legged crane

2 have closed now.

3 The evening has come, hail!

4 Not only itself (not only the evening). It also possesses night.

Grammatical Comment

Sandhi : 1 *paim, kāl, kokku, puṟattu,* 2. *āmpal-um,* 4. *aṉṟu uṭaittu*

1 *kokkiṉ* - Obl. which stands for G.
aṉṉa - ap.r.p. from a-? :"which is like that"
puṟattu - Obl. standing for Ac.

2 *kuṇṭu nīr āmpal* - a noun phrase where each member is an Attribute of the next : deep-water-lilies

3 *vāḻi* - opt. from *vāḻ*- to live : hail!

4 *oru* - Attribute of *tāṉ* - "the one itself", i. e. "itself alone"

5 *uṭaittu* - ap.f. 3 sg. ahr. "that which possesses", or "it possesses"

General Construction : One complex sentence (1-2) and three short sentences, one in L.3, two in L. 4. Complex sentence :*puṟattaṉṉa* (1) ... *āmpal* .... *kūmpiṉa* (2) : lilies (2) .... (which are) like the back (1) ... closed (2).

Literary Comment

Poem by *Ōrampōkiyār* (or *Ōrampōtiyār*)

Tiṇai : *mullai*

mutaṟporuḷ : *mālai, kaṅkul*

karupporuḷ : *kokku, āmpal*

uripporuḷ : *iruttalum iruttal nimittamum*

Tuṟai : The verse is uttered by the heroine grieving at the onset of the evening, because the evening makes her feel the separation from her lover more. Pining of a wife in the evening is dealt with also in *Tirukkuṟaḷ*, Ch.121.

Suggested meaning : vāḷiyō is used ironically. It means its opposite : " let it be destroyed".

Metre : *āciriyam*

1 நேர்நேர் நேர்நேர் நேர்நிரை நேர்நேர்

2 நேர்புநேர் நேர்நிரை நேர்நிரை நிரைநேர்

3 நேர்நேர்பு நேர்நிரை நேர்நேர்

4 நிரைநேர் நேர்நேர் நேர்நிரை நிரைநேர்

Kuṟu. 124 **குறு. 124**

1 உமணர் சேர்ந்து கழிந்த மருங்கி னகன்றலை

2 ஊர்பாழ்த் தன்ன வோமைய பெருங்கா

3 டின்னா வென்றி ராயின்

4 இனியவோ பெரும தமியோர்க்கு மனையே.

1 *umaṇar cērntu kaḻinta maruṅk-iṉ akaṉ ṟalai*

2 *ūr pāḻtt- aṉṉa-v ōmai-y am peruṅ kā*

3 *t- iṉṉā-v eṉṟir āyiṉ*

4 *iṉiya-v-ō peṟuma tamiyōrkku maṉai-y-ē*

3 If you say that

2 the big and (beautiful?) forests of ōmai (trees)

3 are unpleasant

2 like a city going to ruins

1 (which is) in the broad space at the track through which salt vendors pass jointly

4 (then), are the houses pleasant for the lonely ones, oh chief?

Grammatical Comment

Sandhi: 1. *maruṅku, akal, talai*,2. *pāḻttu, perum*, 2-3. *kāṭu*

1 *cērntu kaḻinta* - v.phrase of which the r.p. is an Attribute of *maruṅku* (Object, Place), the Subject is *umaṇar*

maruṅkiṉ - Obl. with the meaning of a L.

talai - either a zero marker L. or stem as Attribute of *ūr*

2 *pāḻttu* - v.p. functioning as a conj.n. followed by the ap.r.p. *aṉṉa* "which is like"

am - either an expletive (UVS) or ap.b. "beautiful' (SRK); the latter meaning does not seem to suit the context

3 *iṉṉā* - neg.ap. 3 pl.aḥṟ., Predicate of *kāṭu,* no formal agreement in number

eṉṟir - 3 pl.non-past "you say"

āyiṉ - v.p. expressing condition, usually translated by "if"

4 *iṉiya* - ap.3 pl.aḥṟ., Predicate of *maṉai,* no formal agreement in number

peruma - Voc. of an ap.n. *perumāṉ*

tamiyōr-kku - D. of an ap. n. "those who are lonely"

General Construction: One complex sentence connected by *eṉṟir āyiṉ* (if you say); *aṉṉa* (2) connects *ūr pāḻttu* with *kāṭu*: *pāḻttu-aṉṉa ... kāṭu* (2) .... *iṉṉā* (3): the forests (2)...are unplcasant (3) ... like the going to ruins (2); ... *iṉiya-v-ō* (4) .... *maṉai* (4): the houses (4)...are pleasant? (4).

Literary Comment

Poem by *Pālai pāṭiya peruṅkaṭuṅkō*

Tiṇai: *pālai*

mutaṟporuḷ: *akaṉṟalai ūr, kāṭu*

karupporuḷ: *ōmai*

uripporuḷ: *piritalum pirital nimittamum*

Tuṟai: The confidante speaks to the hero who goes away without letting the heroine go with him.

Suggested meaning: By the word *kāṭu,* which properly means an uncivilized region, an opposition to *nāṭu* (civilized parts of the country) is implied.

Metre: *āciriyam*

1 நிரைநேர் நேர்நேர் நிரைநேர் நிரைநேர் நிரைநிரை
2 நேர்நேர் நேர்நேர் நேர்நிரை நிரைநேர்
3 நேர்நேர் நேர்நேர் நேர்நேர்
4 நிரைநிரை நிரைநேர் நிரைநேர்பு நிரைநேர்

The first line of this poem has five feet, which may rarely occur in *āciriyam.*

Kuṟu. 126 குறு. 126

1 இளமை பாரார் வளநசைஇச் சென்றோர்
2 இவணும் வாரா ரெவண ரோவெனப்
3 பெயல்புறந் தந்த பூங்கொடி முல்லைத்
4 தொகுமுகை யிலங்கெயி றாக
5 நகுமே தோழி நறுந்தண் காரே.

1 *iḷamai pārār vaḷa nacaii-c ceṉṟōr*
2 *ivaṉ-um vārār evaṉ-ar-ō-v eṉa-p*
3 *peyal puṟan tanta pūṅ koṭi mullai-t*
4 *toku mukai-y ilaṅk- eyiṟ- āka*
5 *nakum-ē tōḻi naṟun taṇ kār-ē*

2 Saying

1 "He does not consider (your) young age, he went away desiring wealth,

2 he does not come here, where is he" ?

5 (Thus) the fragrant and cool rainy season laughts (at me) (mocks me), oh friend,

4 through *(with, āka)* the shining teeth of bunches of opening buds

3 of the flowering creeper-jasmine which is protected by (its) rain.

Grammatical Comment

Sandhi : 1. *vaḷam,* 3. *pū+m,* 4. *ilaṅku, eyiṟu,* 5. *naṟum*

1 *pārār* - neg. 3 sg. hon. "does not see, consider"
nacaii-c ceṉṟōr - v. phrase, "having desired (desiring), he went"

2 *evaṉ-ar* - ap.n. "he-of-which-place", i.e. "in which place, where is he?"

eṉa - v.p. connecting sentences, "saying so and so"

3 *puṟan tanta* - a phrase with a r.p. connecting *peyal* (Actor) and *mullai* (Object)

pūṅ koṭi mullai - noun phrase, each member is an Attribute of the next

4 *toku* - r.p.b. as a simple Attribute : "bunched, clustered"
ilaṅku - r.p.b. "shining"

āka - v.p. connecting phrases: "becoming, with, through"

5 *nakum* - 3 sg. aṅṟ. non-past, Predicate of *kār*

General Construction : One complex sentence : ... *eṉa* (2) .... *āka* (4) .... *nakum* .... *kār* (5): saying (2) ... (its teeth) being (4) ... the rainy season ... laughs (5). The dependent clauses are connected by *eṉa* (2) and *āka* (4) respectively.

Literary Comment

Poem by *Okkūr mācātti*

Tiṇai , *mullai*

mutaṟporuḷ : *kār, (mālai* - implied by *mukai* - a bud which opens towards the evening)

karupporuḷ : *peyal, mullait toku mukai*

uripporuḷ : *iruttalum iruittal nimittamum*

Tuṟai : Seeing the advent of the rains, the season in which the hero had promised to return, the heroine speaks to her confidante.

Suggested meaning : Several contrasts can be found in the poem.

a) The regular coming of the season is contrasted with the failure of the human being to come. The hero who prefers wealth to love does not turn up in spite of his earlier promise. The personified rainy season ridicules him for not having acquired wealth and laughs over her that he has not come (*ō* in *evaṉar-ō* may also express pity).

b) Wealth *(poruḷ)* is contrasted with mercy, protection *(aruḷ)*. The rains protect the jasmine flower and the hero should protect the heroine, which he fails to do.

(c) Happiness *(iṉpam)* is contrasted with distress *(tuṉpam)*. What he has he fails to enjoy and searches for what is difficult to obtain. He does not realize that wealth can be had at any age but youth comes just once.

Metre : *āciriyam*

1 நிரைநேர் நேர்நேர் நிரைநிரை நேர்நேர்
2 நிரைநேர் நேர்நேர் நிரைநேர் நேர்நிரை
3 நிரைநிரை நேர்நேர் நேர்நிரை நேர்நேர்
4 நிரைநிரை நிரைநிரை நேர்நேர்
5 நிரைநேர் நேர்நேர் நிரைநேர் நேர்நேர்

Kuru-142 குறு.142

1 சுனைப்பூக் குற்றுத் தொடலை தைஇப்
2 புனக்கிளி கடியும் பூங்கட் பேதை
3 தானறிந் தனளோ விலளோ பானாட்
4 பள்ளி யானையி னுயிர்த்தென்
5 உள்ளம் பின்னுந் தன்னுழை யதுவே.

1 *cun̲ai-p pū-k kur̲r̲u-t toṭalai ṭaii-p*
2 *pun̲a-k kiḷi kaṭiyum pūṅ kaṭ pētai*
3 *tān̲ ar̲intan̲aḷ-ō-v ilaḷ-ō pā(n̲)āṭ* S VP: *ar̲intan̲r̲-ō*
4 *paḷḷi yān̲ai-y-in̲ uyirtt- en̲*
5 *uḷḷam pin̲n̲-un tan̲-n̲ uḻai-y-atu-v-ē*

3 Does she know or not?

2 The innocent girl with flower-like eyes who (r.p.)

1 plucking flowers from a mountain pool and making garlands,

2 drives away the parrots (of) the (millet) field.

4 My.

5 heart

4 sighing like an elephant in the stall

3 at midnight

5 is again in her place.

Grammatical Comment

Sandhi : 2. *pū +m, kaṇ*, 3. *pāl+nāḷ*, 4. *uyirttu*, 5. *piṉṉ-um*

1 *kuṟṟu*, *taii* - two v.p.-s connecting the phrase with *kaṭiyum*(2)

2 *puṉa* - Obl. with the meaning of G., SRK: millet farm, TL does not specify the type of the field

kaṭiyum - r.p. - connecting *kiḷi* (Object) with *pētai* (Subject)

3 *aṟintaṉaḷ* - 3 sg. f. past

ilaḷ - ap. 3 sg. f.

4 *-iṉ* (*yāṉaiyiṉ*) - could be taken as a clitic ("like") (cf. UVS, not interpreted in that way by SRK), unless it is an Obl. with the same meaning, i.e. comparison

uyirttu - v. p. "having sighed, sighing" (a v. p. does not necessarily imply an action preceding the action of the main verb, it can also be simultaneous)

5 *taṉ* - Attribute of *uḷai* which has to be taken as an ap. n. and the pronominalizing suffix either had a free status or pronominalized the whole construction *taṉ-ṉ uḷai*, cf. Kuṟu.3

uḷaiyatu - ap. n. "that which belongs to or is in a place", Predicate of *uḷḷam*

General Construction : Lines 1-2 contain a Subject *(pētai)* in apposition or rather "preposition" to the simple sentence in L.3. L3-5: *uyirttu* (4) .... *uḷḷam*... *uḻaiyatu* (5): ... having sighed (sighing) (4) .... the heart .... is in the place (5).

Literary Comment

Poem bo *Kapilar*

Tiṇai : Kuṟiñci

mutaṟporuḷ : *pā(ṉ)āḷ*

karupporuḷ : *puṉakkiḷi, cuṉaippū,yāṉai*

uripporuḷ : *puṇartalum puṇartal nimittamum*

Tuṟai : a) After *iyaṟkaippuṇarcci* the hero speaks to himself after having parted from the heroine.

b) The hero reveals his heart to the confidante while presenting his request that he would like to meet the heroine.

Suggestion in b: Let me have what my heart desires.

Metre : *āciriyam*

1 நிரைநேர் நேர்நேர் நிரைநேர் நேர்நேர்
2 நிரைநிரை நிரைநேர் நேர்நேர் நேர்நேர்
3 நேர்நிரை நிரைநேர் நிரைநேர் நேர்நேர்
4 நேர்நேர் நேர்நிரை நிரைநேர்
5 நேர்நேர் நேர்நேர் நேர்நிரை நிரைநேர்

Kuṟu. 163 **குறு. 163**

1 யாரணங் குற்றனை கடலே பூழியர்
2 சிறுதலை வெள்ளைத் தோடுபரந் தன்ன
3 மீனார் குருகின் கானலம் பெருந்துறை
4 வெள்வீத் தாழை திரையலை
5 நள்ளென் கங்குலுங் கேட்குநின் குரலே.

1 *yār aṇaṅk- uṟṟaṉai kaṭal-ē pū ḻi-y-ar*
2 *ciṟu talai veḷḷai- t tōṭu parant- aṉṉa*
3 *mīṉ ār kuruk-iṉ kāṉal am perun tuṟai*
4 *veḷ vī-t tāḻai tirai-y alai*
5 *nal-ḷ eṉ kaṅkul-uṅ kēṭku niṉ kural-ē*

1 Whose affliction did you receive, oh sea !
5 Your voice is heard even at the (very) dark night
4 when (r.p.) waves dash against the screwpines with white flowers
3 on the beautiful big shore with a grove of (with) the fish eating cranes
2 which are like (as if)
1 the Puḻiyar's
2 herd of small-headed sheep dispersed.

Grammatical Comment

Sandhi : 1. *aṇaṅku*, 2. *parantu*, 3. *kuruku*, *perum*, 5.*kaṅkul-um*, *kēṭkum*

1 *yār* - zero marker G.

uṟṟaṉai - 2 sg.past; *-aṉ* - is a cāriyai

2 a long noun phrase, each member being an Attribute of the next; the last one (*tōṭu*) is a Subject of *parantu*

parantu - v.p. functioning as conj.n.

aṉṉa - ap.r.p. "which is like", connects *parantu* (spread, having spread) with *kuruku* (3)

3 *kāṉal*- zero marker G. or stem as Attribute of *tuṟai* ("grove - shore")

ār- r.p.b. connecting *mīṉ* (Object) and *kuruku* (Actor)

kurukiṉ - Obl. with -*iṉ* as a cāriyai (SRK); or Inst.(?)

tuṟai - zero marker L.

4 *tāḷai* - Object of *alai* - r.p.b. which is an Attribute of *kaṅkul* (5), Actor is *tirai* (4)

5 *eṉ* - r.p.b. attributing the onom. *naḷ* to *kaṅkul*

kaṅkul - zero marker L.

kēṭkum - 3 sg. aḥṟ. non-past, "is heard"; as it is found in the text (*kēṭku*) it cou'd be also considered as 1 sg.non-past "I hear" (SRK reconstructs as *kēṭkum* in accordance with the commentators)

General Construction : One simple sentence (1); one complex sentence (1-5) : *tōṭuparant- aṉṉa* (2) .... *kurukiṉ kāṉal* .... *tuṟai* (3) .... *tāḷai* .... *alai* (4) .... *kaṅkul* .... *kēṭkum* .... *kural* (5) : voice .... is heard .... at night (5) .... when dash .... against the screwpine (4) .... on the shore .... with a grove of cranes (3) .... which resemble .... the herd dispersed (2).

Literary Comment

Poem by *Ammūvaṉār*

Tiṇai : *neytal*

mutaṟporuḷ : *kaṭal, kāṉal am perun tuṟai, tirai, kaṅkul*

karupporuḷ : *mīṉ, kuruku, veḷ vi-t tāḻai*

uripporuḷ : *iraṅkalum iraṅkal nimittamum*

Tuṟai : The speech of the heroine when she feels that separation has made her utterly helpless.

Suggested meaning: *tāḻai* stands for her heart, full of sweet smelling white flowers; *kuruku* stands for gossiping women and *mīṉ* stands for gossip; *tirai* stands for sorrow that disturbs her heart (*uḷḷuṟai*). Since she feels restless and does not sleep, she hears the voice of the sea even at midnight. The sorrow comes to both of them. The cause of her sorrow is known, but what is the cause of the sorrow of the ocean?

Metre : *āciriyam*

1 நேர்நிரை நேர்நிரை நிரைநேர் நேர்நிரை

2 நிரைநிரை நேர்நேர் நேர்புநிரை நேர்நேர்

3 நேர்நேர் நிரைநேர் நேர்நிரை நிரைநிரை

4 நேர்நேர் நேர்நேர் நிரைநிரை

5 நேர்நேர் நேர்நிரை நேர்புநேர் நிரைநேர்

Kuṟu. 202 குறு. 202

நோமென் னெஞ்சே நோமென் னெஞ்சே
புன்புலத் தமன்ற சிறியிலை நெருஞ்சிக்
கட்கின் புதுமலர் முட்பயந் தாஅங்
கினிய செய்தநங் காதலர்
இன்னா செய்த னோமென் னெஞ்சே.

1 *nōm en̲ n̲eñc-ē nōm en̲ n̲eñc-ē*
2 *pun̲ pulatt- aman̲r̲a cir̲i-y ilai neruñci-k*
3 *kaṭk- in̲ putu malar muṭ payant- āaṅ*
4 *k- in̲iya ceyta naṅ kātal-ar*
5 *in̲n̲ā ceyta(n̲)ōm en̲ n̲eñc-ē*

1 Oh, my heart pains, my heart pains!
3 Like the fresh flower, sweet for the eye,
2 of the small-leaved *neruñci* thickly growing on dry land
3 produces thorns,
4 (so) our lover, who made pleasant things,
5 made (also) unpleasant (painful) things. Oh, my heart pains.

Grammatical Comment

Sandhi: 1, *neñcu,* 2.*pulattu, cir̲u ilai,* 3. *kaṇ+ku, muḷ, payantu,* 3-4. *āṅku,* 4. *nam,* 5. *ceytal+nōm, en̲+neñcu*

1 *nōm* - 3 sg. ahr. non-past from *nō-*

2 *pun̲* - ap.b. (cf. TL (*pun̲mai*), SRK - red
pulattu - Obl. with the meaning of L.
aman̲r̲a - r.p. connecting *neruñci* with *pulattu*
neruñci - zero marker G. or stem as Attribute of *malar*

3 *payantu* - v.p. functioning as conj.n. (its Subject is *malar,* Object is *muḷ*)

4 *in̲iya* - ap.n. "sweet, pleasant things" (Object of *ceytal*)
kātalal - *-ar* in this word may be taken as an ap.n suf. in Old Tamil (cf. *kātalen̲,* Kur̲u.51,4)

5 *in̲n̲ā* - neg.ap.n. -"unpleasant things" (Object of *ceytal*)

General Construction: Beside the repeated simple sentences at the beginning and at the end of the poem, lines 2-5 contain one complex sentence: *neruñci* (2)... *malar* ... *payant-āṅku* (3) .... *ceyta kātalar* (4)... *ceytal* (5) : The lover who did (4) ... did (5) .... *like* (3) ... the *neruñci* (2) ... flower ... produces (3). *āṅku* (3) connects a dependent clause with the main clause.

Literary Comment

Poem by *Aḷḷūr naṉmullai*

Tiṇai: *marutam*

mutaṟporuḷ: *puṉpulam* as "dry land" should belong to the *mullai* tract and it may be an example of *tiṇaimayakkam*

karupporuḷ: *neruñci* properly belongs to *mullai*; therefore here also it may be taken as *tiṇaimayakkam* or it may not be counted at all.

uripporuḷ: *ūṭalum ūṭal nimittamum*

Tuṟai: The wife refuses to meet her husband in whose favour the confidante requests it.

Suggested meaning: The *neruñci* flower ultimately turns into a thorn. By this comparison she means that he, like the neruñci flower, is nice to look at for everyone but actually he has thorns.

Note: The reason for which the poem is classified as marutam is the fact that they lived together earlier (*iṉiya ceyta naṉ kātalar*) (cf. UVS: Introduction to to the poem).

Metre: *āciriyam*

1 நேர்நேர் நேர்நேர் நேர்நேர் நேர்நேர்
2 நேர்நிரை நிரைநேர் நிரைநிரை நிரைநேர்
3 நேர்நேர் நிரைநிரை நேர்நிரை நேர்நேர்
4 நிரைநேர் நேர்நிரை நேர்நிரை
5 நேர்நேர் நேர்நேர் நேர்நேர் நேர்நேர்

Kuṟu. 85 குறு. 85

1 யாரினு மினியன் பேரன் பினனே
2 உள்ளூர்க் குரீஇத் துள்ளுநடைச் சேவல்
3 சூன்முதிர் பேடைக் கீனி லிழைஇயர்
4 தேம்பொதிக் கொண்ட தீங்கழைக் கரும்பின்
5 நாறா வெண்பூக் கொழுதும்
6 யாண ரூரன் பாணன் வாயே.

1 *yāriṉ-um iṉiyaṉ pēr aṉp-iṉ-aṉ-ē*
2 *uḷ-ḷ ūr-k kurii-t tuḷḷu naṭai-c cēval*
3 *cūṉ mutir pēṭaikk- iṉ il iḷaiiyar*
4 *tēm poti-k koṇṭa tīṅ kaḷai-k karump-iṉ*
5 *nāṟā veṇ pū-k koḷutum*
6 *yāṇar ūr-aṉ pāṇaṉ vāy-ē*

1 The one (man) of great love is really the sweetes of all !

6 This is the word of the bard of the hero from the town

5 where (r.p.)

2 the male with jumping gait of the sparrow of the inner town

5 plucks the non-smelling white flower

4 of sugar-cane (which has) a sweet stem containing honey,

3 in order to build (v.p) a place (nest) to lay (eggs) for the hen (in whom) the eggs are ripening.

Grammatical Comment

Sandhi: 1. *a<u>n</u>pu-+i<u>n</u>-a<u>n</u>*, 2. *tuḷḷu(m)*, 3. *cūl, pēṭaikku*, 4. *tīm, karumpu*, 5. *veḷ*.

1 *i<u>n</u>iya<u>n</u>* - ap.n. "the one who is sweet, sweet man"
a<u>n</u>pi<u>n</u>a<u>n</u> - ap.n. "the one (who has) love"

2 *tuḷḷu naṭai* - determines *cēval* as a complex Attribute

tuḷḷum - need not necessarily be a r.p; r.p.b.*tuḷḷu* may be also possible with regard to the permanent quality of the gait (not limited by time)

uḷ-ḷ ūr-k kurii - each word is an Attribute of the next, *kurii* is a stem functioning as Attribute of *cēval*, or it is to be understood as a zero marker G.

kurii - TL: small bird; Shanmugam, Ludden (1976, pp. 197, 268): sparrow (also in Ku<u>r</u>u. 46,2); similarly Appuswami (1987, p.101) for Ku<u>r</u>u 46,2; normally *kurii* should mean "small bird," but *ūr-k kuruvi* is used for "sparrow" in villages even nowadays (also called *ciṭṭu-k kuruvi*)

3 *mutir* - r.p.p. commecting *cūl* (Subject) and *pēṭai* (Place)

iḻaiiyar - v.p. expressing purpose

4 *poti* - zero marker verbal noun; due to the sandhi *-k-*

koṇṭa - r.p. connecting *tēm* (Object) and *kaḻai* (Place)

tīṅ kaḻai- complex Attribute of *karumpu,* to be understood as "sweet-stemmed sugar-cane"

karumpiṉ - Obl. containing cāriyai *-iṉ*

5 *koḻutum* - r.p. connecting *cēval* (2) (Actor) and *ūr* (6) (Place)

6 *ūr-aṉ* - ap.n. "the one of the town"

General Construction : Line 6 contains the main clause : *ūr-aṉ pāṇaṉ vāy* - "(this is the word of the bard of the hero from the town". The preceding text is grammatically and semantically an Attribute of *ūr*, not *ūraṉ*, which means that pronominal suffix *-aṉ* must still have had a free status or it pronominalized the whole construction : [*cēval* (2) ... *iḻaiiyar* (3) ... *koḻutum* (5) ... *ūr* (6)] - *aṉ* : "the hero of the town (6) ... where (r.p.,5) ... the cock (2) ... plucks (5) .... in order to build (3) (cf. above Kuṟu.3).

Literary Comment

Poem by *Vaṭamaṉ* (*Vaṭamavaṇṇakaṉ*) *tāmōtaraṉ*

Tiṇai : *marutam*

mutaṟporuḷ : *nil*

karupporuḷ : *ūraṉ, kurii (cēval)*

uripporuḷ : *ūṭalum ūṭal nimittamum*

Tuṟai : The bard comes as a mediator to the confidants and requests that the wife might let the husband inside (*vāyil vēṇṭal*). The confidante refuses (*vāyiṉ maṟuttal*). The bard tries to prove the innocence of the husband but the confidante mockingly repeats his words

(line 1) and recites the faults of the husband in a simile, speaking to the bard as if speaking to another person.

Suggested meaning : Lines 2-5 contain an implied simile. The good conduct of the sparrow (lines 2-3) is contrasted with its bad conduct (lines 4-5) : the sparrow does not know the worth of the sugar-cane and it is his habit to take its scentless white flower.

Metre: *aciriyam*

1	நேர்நிரை	நிரைநேர்	நேர்நேர்	நிரைநேர்
2	நேர்நேர்	நிரைநேர்	நேர்புநிரை	நேர்நேர்
3	நேர்நிரை	நேர்நேர்	நேர்நேர்	நிரைநிரை
4	நேர்நிரை	நேர்நேர்	நேர்நிரை	நிரைநேர்
5	நேர்நேர்	நேர்நேர்	நிரைநேர்	
6	நேர்நேர்	நேர்நேர்	நேர்நேர்	நேர்நேர்

Kuṟu. 396 குறு. 396

பாலு முண்ணாள் பந்துடன் மேவாள்
விளையா டாயமொ டயர்வோ ளினியே
எளிதென வுணர்ந்தனள் கொல்லோ முளிசினை
ஓமை குத்திய வுயர்கோட் டொருத்தல்
வேனிற் குன்றத்து வெவ்வரைக் கவாஅன்
மழைமுழங்கு கடுங்குர லோர்க்கும்
கழைதிரங் காரிடை யவனொடு செலவே.

1 *pāl-um uṇṇāḷ pant-uṭaṉ mēvāḷ*
2 *viḷaiyāṭ- āyam-oṭ- ayarvōḷ iṉi-y-ē*
3 *eḷit- eṉa-v uṇarntaṉaḷ kol-l-ō muḷi ciṉai*
4 *ōmai kuttiya-v uyar kōṭṭ- oruttal*
5 *vēṉiṟ kuṉṟattu ve-v varai-k kavāaṉ*
6 *malai mulaṅku kaṭuṅ kural ōrkkum*
7 *kalai tiraṅk- ār iṭai-y avaṉ-oṭu cela-v-ē*

1 She would not drink even milk, she would not be attached to the ball,
2 the one, who used to perform with the playing mates;
3 Did she imagine that it is easy
2 now (hereafter)
7 to go with him to the difficult place with dried bamboos
6 where (r.p.)
4 a male elephant with raised tusks piercing the ōmai (tree)
3 with dried branches
6 listens to the thundering harsh sound of the clouds
5 on the hot stony slope of a summer hill?

Grammatical Comment

Sandhi : 1. *pantu*, 2. *viḷaiyāṭu*, *āyam-oṭu*, 3, *eḷitu*, 4. *kōṭṭu*, 5. *vēṉil*, 6. *kaṭum*, 7. *tiraṅku*

1 *uṇṇāḷ*, *mēvāḷ* - 3 sg.f. neg.

2 *viḷaiyāṭu* - r.p.b., Attribute of *āyam*

ayarvōḷ - conj.n. "the one who plays, would play", it can be taken as a Predicate of the preceding sentence, and at the same time as a Subject of *uṇarntaṉaḷ* (3)

iṉi - either with *'ayarvōḷ* (up to now she would...) or possibly also with *uṇarntaṉaḷ* (but now she feels that...)

3 *muḷi* - r.p.b. as Attribute of *ciṉai*

ciṉai - zero marker Obl. or stem in an attributive position to *ōmai* (4)

4 *kuttiya* - r.p. connecting *ōmai* (Object) and *oruttal* (Actor)

uyar kōṭṭu - complex Attribute for *oruttal*

oruttal - male of animals; UVS: elephant; SRK: bull

5 *ve-v varai-k kavāaṉ* - three possible renderings:

a) *varai* - mountain, slope of a hill, stone etc., see TL s.v.

b) *arai* - foot of a mountain (SRK, UVS, not in TL)

c) *aṟai* - as a variant (cf. UVS), rock, TL, s.v. (No. 3)

kavāṉ - zero marker L. (for *ōrkkum*)

6 *mulaṅku* - r.p.b. connecting *maḷai* (Actor) and *kural* (Object), therefore we take it as a tr.v. (TL has it.v.)

ōrkkum - r.p. connecting *kavāṉ* (5) (Place I), *oruttal* (4) (Actor) and *iṭai* (7) (Place II)

General Construction : Two simple sentences (L. I), one simple sentence (L. 2) which may also be a Subject (*ayarvōḷ*) of the main sentence with *uṇarntaṉaḷ* as Predicate. Dependent clause : *cela* (7) .... *eḷit- eṉa* (3) - that is is easy to go.

Literary Comment

Poem by *Kayamaṉ*

Tiṇai: *pālai*

mutaṟporuḷ: *vēṉiṟ (kuṉṟattu vevvaraikkavāaṉ), ār iṭai*
karupporuḷ: *(uyar kōṭṭ- oruttal), muḷi ciṉai ōmai, kaḻai tiraṅku*
uripporuḷ: *piritalum pirital nimittamum*

Tuṟai: The foster mother pities the girl who left with the boy.

Suggested meaning: According to Cāminātaiyar the disappointment of the elephant is expressed in lines 3-6, because it tries to get juice from the dry trees in vain and at the same time listens to the voice of the thunder and there is no rain. Like that the foster mother searches for the girl.

Note: References to *vevvaraikkavāṉ*, *kuṉṟu* and *uyarkōṭṭ-oruttal* show that the hill tract (*kuṟiñci*) has turned to the arid tract (*pālai*) due to excessive heat. This poem could be called *kuṟiñci-pālai*. According to Tol.Poruḷ. (2;5) *pālai* is of a later origin. According to Cilappatikāram II,64-66 it appeared only after the decay of the regions of *mullai* and *kuṟiñci*. That is why the *mutaṟporuḷ* and *karupporuḷ* of *kuṟiñci* and *mullai* can also appear in *pālai*. Similarly, *pirital* here should be taken as seperation from the family, the actual *uripporuḷ* being that of *uṭaṉpōkku*.

Metre: *āciriyam*

1	நேர்நேர்	நேர்நேர்	நேர்நிரை	நேர்நேர்
2	நிரைநேர்	நேர்நிரை	நிரைநேர்	நிரைநேர்
3	நிரைநிரை	நிரைநிரை	நேர்நேர்	நிரைநிரை
4	நேர்நேர்	நேர்நிரை	நிரைநேர்	நிரைநேர்
5	நேர்நேர்	நேர்நேர்பு	நேர்நிரை	நிரைநேர்
6	நிரைநிரைபு	நிரைநிரை	நேர்நேர்	
7	நிரைநிரை	நேர்நிரை	நிரைநிரை	நிரைநேர்

Aiṅk 346 **ஐங். 346**

1 அவரோ வாரார் தான்வந் தன்றே
2 அஞ்சினைப் பாதிரி யலர்ந்தெனச்
3 செங்க ணிருங்குயி லறையும் பொழுதே.

1 *avar-ō vārār tā<u>n</u> vanta<u>n</u><u>r</u>-ē*
2 *aṅ ci<u>n</u>ai-p pātiri-y alarnt- e<u>n</u>a-c*
3 *ceṅ kaṇ iruṅ kuyil a<u>r</u>aiyum po<u>l</u>ut-ē*

1 He does not come! But it has come,
3 the time (season) when (r.p.) the black cuckoo with red eyes cries (sings)
2 because (e<u>n</u>a) the trumpet-flower tree with beautiful branches has blossomed.

Grammatical Comment

Sandhi : 1. *vanta<u>n</u><u>r</u>u*, 2. *am, alarntu*, 3. *cem, irum*

1 - *ō* possesses disjunctive meaning (ME: distinctive) and is linked with - *ē (vanta<u>n</u><u>r</u>ē)*: but; though - however not

vārār - 3 sg. neg. hon.

tā<u>n</u> - it(self), Subject of *vanta<u>n</u><u>r</u>u*; the Subject is then spelled explicitely in L.3 *(po<u>l</u>utu)* as an apposition

vanta<u>n</u><u>r</u>u - 3 sg. aḥr. past, -*a<u>n</u>*- is a cāriyai

2 *aṅ ci<u>n</u>ai pātiri* - noun phrase, each member is an Attribute of the next, *ci<u>n</u>ai* is either a zero marker Obl. or Attribute: "trumpet-flower tree of (with) beautiful branches", "beautiful-branched trumpt-flower tree"

ālarntu - v.p. functioning as con.n. and filling the Predicate slot

eṉa - v.p. connecting a dependent clause, "saying that", "because"

3 *kaṇ* - either a zero marker Obl. or stem as Attribute of *kuyil* "black cuckoo with (of) red eyes", "red-eyed black cuckoo"

aṟaiyum - r.p. connecting *kuyil* (Actor) and *poḻutu* (Time of action): " the time when thecuckoo cries"

General construction: Two simple sentences (1), one complex sentence containing the Subject in apposition to the Subject in L.1 (*tāṉ - poḻutu*) and a dependent clause (conectet by *eṉa*): ... *alarnt- eṉa*(2) ... *kuyil aṟaiyum poḻutu* (3): time, when cuckoo cries (3) ... saying...blossomed (2)

Literary Comment

Poem by *Ōtalāntaiyār*

Tiṇai: *pālai*

mutaṟporuḷ: .... *kuyil aṟaiyum poḻutu* (the season, when *kuyil* sings, i.e. *iḷavēṉil*, which is also the season when *pātiri* blossoms)

karupporuḷ: *pātiri, kuyil*

uripporuḷ: *piritalum piriaal nimittamum*

Tuṟai: When the hero departed he specifed the season in which he would return. When at the onset of that season he is not back, the heroine speaks because it is difficult for her to bear the seperation.

Suggested meaning: Line 1 contains a contrast: the regular coming of the season and the unrealiablity of the hero. She wishes that the season could have come

later (*iṟaicci*). The singing of the *kuyil* implies that those who are seperated should come together and those who are together should not part.

Or the contrast may be interpreted in an opposite manner - the heroine means that the season has arrived earlier, since she cannot imagine that the hero may break his promise. She can pardon his coming late but she can not tolerate the cooing of the kuyil which in her imagination comes too early. The word *aṟai* itself means singing in a harsh way, as against other synonyms (eg. *kūvutal* - sweet singing).

For some similar ideas cf.Kuṟu.126 (advent of the season and her grief).

Metre: *āciriyam*

1	நிரைநேர்	நேர்நேர்	நேர்நேர்	நேர்நேர்
2	நேர்நிரை	நேர்நிரை	நிரைநிரை	
3	நேர்நேர்	நிரைநிரை	நிரைநேர்	நிரைநேர்

Aiṅk. 349 ஐங். 349

1 அவரோ வாரார் தான்வந் தன்றே
2 பொரிகான் மாஞ்சினை புதைய
3 எரிகா லிளந்தளி ரீனும் பொழுதே.

avar-ō vārār tāṉ vantaṉṟ-ē
2 *pori kāṉ māñ ciṉai putaiya*
3 *eri kāl iḷan taḷir īṉum poḻut-ē*

1 He does not come! But it has come,

3 the time (season) which produces young (tender) shoots from which fire emanates

2 so that the branches of a mango tree with parched stem are covered.

Grammatical Comment

Sandhi : 2. kāl, mā + m, 3. iḷam

pori - r.p.b., Attribute of *kāl*

kāl - zero marker Obl. or stem as Attribute of *mā*: "mango with (of) parched stem", "parched-stemmed mango"

mām - *-m* added; an attributive form of *mā*

ciṉai - Subject of *putaiya*

putaiya - v.p., "so that is covered", connecting a dependent clause

3 *eri* - Actor of kāl

kāl - r.p b. connecting *eri* (Actor) with *taḷir* (Place of origin): "which flows out, emanates" (ME: emitting; it would make the verb transitive and *taḷir* would be the Actor and *eri* the Object; this seems unprodable because of the sandhi - no doubling of initial *k-* in *kāl* after *eri*)

īṉum - r.p. connecting *taḷir* (Object of action) and *poḻutu* (Time).

Literary Comment

Poem by *Ōtalāntaiyār*

Tiṇai: *pālai*

mutaṟporuḷ: ... . _ . _ .season which produces the leaves, *iḷavēṉil*)

karupporuḷ: *mā*

uripporuḷ: *piritalum pirital nimittamum*

Tuṟai: see Aiṅk.346

Suggested meaning: For the contrast in Line 1 see Aiṅk. 346 above. The word *īṉum* bears two possible suggestions (*iṟaicci*): a) production, b) protection (through covering)

a) The season produces tender leaves. (*iḷan taḷir*) on the mango trees (*mā*). The season stands for the hero, *mā* stands for the heroine, *taḷir* stands for her complexion (*uḷḷuṟai*, parallels). If *taḷir* is taken for the heroine's complexion, the idea of *māmai* is suggested - the ideal colour of the girl's complexion is like that of the tender mango leaves. Then the poem contains a contrast: the season produces the tender leaves on the mango trees, while the hero's absence produces sallowness on her. On his arrival she will regain her *māmai*.

b) For the idea of protection see Kuṟu.126.

Metre: *āciriyam*

1	நிரைநேர்	நேர்நேர்	நேர்நேர்	நேர்நேர்
2	நிரைநேர்	நேர்நிரை	நிரைநேர்	
3	நிரைநேர்	நிரைநிரை	நேர்நேர்	நிரைநேர்

Aink. 105 ஐங். 105

1 அன்னை வாழிவேண் டன்னை முழங்குகடல்

2 திரைதரு முத்தம் வெண்மண லிமைக்கும்

3 தண்ணந் துறைவன் வந்தெனப்

4 பொன்னினுஞ் சிவந்தன்று கண்டிசி னுதலே

1 *annai vāḻi vēṇṭ- annai muḻaṅku kaṭal* SVP: *kaṭaṟ*

2 *tirai taru muttam veṇ maṇal imaikkum* SVP: *ṯirai, imaikkun*

3 *taṇ-ṇ- an tuṟai-v-aṉ vant- eṉa-p*

4 *poṉ-ṉ-iṉ-uñ civantaṉṟu kaṇṭ-ici(ṉ)utal-ē*

1 Hail, mother, listen mother!

4 See! (Her) forehead blushing more than gold,

3 because (eṉa) of the coming of the hero of the cool and beautiful shore

2 where (r.p.) on white sand pearls are shining which were brought by the waves

1 of the roaring sea.

Grammatical Comment

Sandhi : 1. *vēṇṭu*, 3. *tarum, veḷ*, 3. *am, vantu* 4. *poṉṉiṉ-um, kaṇṭiciṉ, nutal*

1 *muḻaṅku* - r.p.b., Attribute of *kaṭal*

kaṭal - zero marker Obl. in the sense of G.

2 *tarum* - r.p. connecing *tirai* (Actor) and *muttam* (Object)
imaikkum - r.p. connecting *muttam* (Actor) and *tuṟai* (Place II) and *maṇal* (Place I)

3 *am* - ap.b.- beautiful; or poetic expletive (ME: clitic)

tuṟai-v-aṉ - the preceding Attributes, including the r.p. *imaikkum*, belong to *tuṟai*; *-aṉ* must have been a free suffix (cf. Kuṟu. 3; 85)

vantu - v.p. functioning es conj.n.

eṉa - v.p. connecting phrases: "having said, because"

4 *poṉṉiṉ* - Obl. used for comparison

civantaṉṟu - 3 sg.aĥṟ.past; or a conj. noun to be taken as Object of *kaṇṭiciṉ*

kaṇṭiciṉ - taken to be imperative by Natarajan, (1977, p.159, quoted, however, as *kāṇṭiciṉ*) with suffix - *iciṉ*; Tol. Col. 276-7 has a 2 sg. suf.*ciṉ*. The question is whether the basis is a v.p *(kaṇṭu)* or 2 sg.non-past *kaṇṭi* which by *ciṉ* is turned into an optative/ imperative meaning (SVS translates as: see-you, opt. in Aka.)

General Construction: Two short sentences with imperative (1) and a complex sentence (1-4): *civantaṉṟu....nutal* (4): blushed ... the forehead; *muttam* ... *imaikkum* (2) ... *tuṟai-v-aṉ vantu*(3): the hero of the shore came(3) ... where pearls shine(2). *eṉa* connects the dependent clause.

Literary Comment

Poem by *Ammūvaṉār*

Tiṇai: *neytal*

mutaṟporuḷ: *kaṭal, maṇal, tuṟai(vaṉ)*

karupporuḷ *tirai, muttam, (tuṟai)vaṉ*

uripporuḷ: *iraṅkalum iraṅkal nimittamum* turning into *puṇartalum puṇartal nimittamum*

Tuṟai: The confidante speaks to the foster mother about the changes of the heroine. After *aṟattoṭu niṟṟal* (telling the fact of their relation) had taken place the hero went in search of wealth that was wanted for the marriage. Now he has come back and proposes to marry her; this creates the change in the heroine.

Suggested meaning: Turaicāmi (1957, I, p.310) says tha according to an old commentary, lines 1-3 bear a symbolical meaning (*uḷḷuṟai*): the oysters containing pearls are tossed back and forth by the waves and finally brought to the sand of the shore; it means that the hero not caring for his own troubles (symbolized by the tossing of the pearls) will ultimately give her permanent happiness. According to the commentator Auvai, her blushing is caused by the arrival of the hero.

Metre: *āciriyam*

1	நேர்நேர்	நேர்நிரை	நேர்நேர்	நிரைநிரை
2	நிரைநிரை	நேர்நேர்	நேர்நிரை	நிரைநேர்
3	நேர்நேர்	நிரைநேர்	நேர்நிரை	
4	நேர்நிரை	நிரைநேர்பு	நேர்நிரை	நிரைநேர்

Aiṅk. 163 ஐங். 163

1 பெருங்கடற் கரையது சிறுவெண் காக்கை
2 இருங்கழித் துவலை யொலியிற் றுஞ்சும்
3 துறைவன் றுறந்தெனத் துறந்தென்
4 இறையோர் முன்கை நீங்கிய வளையே.

1 *peruṅ kaṭar karaiyatu ciṟu veṇ kākkai*

1 *iruṅ kaḻi-t tuvalai-y oli-y-iṟ tuñcum* SVP: *ṟuñcun*

2 *tuṟai-v-aṉ ṟuṟaṉt- eṉa-t tuṟant- eṉ*

4 *iṟai-y ēr muṉ kai nīṅkiya vaḷai-y-ē*

3 Because (eṉa) of the leaving of hero of the shore

2 where (r.p.)

1 a little white crow of the big ocean's shore

2 sleeps in the sound of the water-drops (spray) of the black backwaters,

4 the bracelet which slipped off

3 my

4 beautiful forearm with joints

3 left (me).

Grammatical Comment

Sandhi : 1. *perum, kaṭal, veḷ,* 2. *irum, oḻiyiṉ* (or *oliyil?*), *tuñcum* 3. *tuṟantu*

1 *kaṭal* - zero marker Obl. or stem as Attribute of *karai*
karaiyatu - G. case; of the shore, belonging to the shore

2 a noun phrase, where each member is an Attribute of the next, the last being an Obl. (*oli-y-iṉ*) with the meaning of L.

tuñcum - r p. connecting *kākkai* (Actor), *oliyiṉ* (Place I) and *tuṟai* (Place II)

3 *tuṟai-v-aṉ* - as above, Aiṅk. 105
tuṟantu - v.p. functioning as conj.n., Predicate of *tuṟaivaṉ*

eṉa - v.p. connecting phrases

tuṟantu - v.p. functioning as conj.n., Predicate of *vaḷai*

4 *kai* - Object of *niṅkiya* (as tr.v. to leave) or indirect Object (Abl.) of *niṅkiya* (as it.v. to slip, be liberated)

iṟai - ME: wrist

ēr - ME : having (r.p.b.)

General Construction : One complex sentence connected by *eṉa* (3): *kākkai* (1) .... *tuñcum* (2) ....*tuṟaivaṉ* *tuṟantu* (3): the hero of the shore (2) ... where (2) ... the crow (1) ... sleeps (2) ... has left (3); *tuṟantu* (3) ... *kai niṅkiya vaḷai* (4): the bracelet which slipped off the hand (4) ... has left (3).

Literary Comment

Poem by *Ammūvaṉār*

Tiṇai : *neytal*

mutaṟporuḷ : *peruṅ kaṭaṟ karai, tuṟai(vaṉ)*

karupporuḷ : *ciṟu veṇ kākkai, (tuṟai)vaṉ, iruṅ kaḻi*

uripporuḷ : *iraṅkalum iraṅkal nimittamum* turning into *piritalum pirital nimittamum*

Tuṟai : When *oruvaḻittaṇattal* (temporary absence of the lover) happens, the heroine speaks to the confidante who consoles her.

Suggested meaning : Because of the separation from the hero the heroine languishes. But she would not go to him and tell. It is only in front of her confidante that she indirectly refers to the state of her mind and body. The keywords are "*muṉ kai niṅkiya vaḷai*" - they indicate the leanness of her body which is due to her pining. By leaving her, the bangles betray her state

to others. The first two lines bear a symbolical meaning (*uḷḷur̲ai*): *veṇ kākkai* stands for the hero, *tuvalaiyoli* stands for the sweet words of others distracting him, *tuñcum* - he fails to take the efforts to prepare the marriage.

Metre: *āciriyam*

1	நிரைநிரை	நிரைநிரை	நிரைநேர்	நேர்நேர்
2	நிரைநிரை	நிரைநேர்	நிரைநேர்	நேர்நேர்
3	நிரைநேர்	நிரைநிரை	நிரைநேர்	
4	நிரைநேர்	நேர்நேர்	நேர்நிரை	நிரைநேர்

Aiṅk. 261 ஐங். 261

1 மென்றினை மேய்ந்த தறுகட் பன்றி
2 வன்க லடுக்கத்துத் துஞ்சு நாடன்
3 எந்தை யறித லஞ்சிக்கொல்
4 அதுவே மன்ற வாரா மையே

1 men̲ r̲in̲ai mēynta tar̲ukaṭ pan̲r̲i SVP: *tin̲ai*
2 van̲ kal aṭukkattu-t tuñcu nāṭ-an̲
3 entai-y ar̲ital añci-k kol
4 atu-v-ē man̲r̲a vārāmai-y-ē

3 Is (he) (should he be?) afraid that my father would know?
2 the hero of the country where (r.p.)
1 a bold boar, which has grazed on soft milet,
2 sleeps on a slope with hard stones,
4 therefore, woe, (he) does not come!
(li t. that is, woe, the non-coming!)

Grammatical Comment

Sandhi : 1. *mel, tiṉai, taṟukaṉ*, 2. *val, tuñcum*

1 *mēynta* - r.p. connecting *tiṉai* (Object) and *paṉṟi* (Actor)

2 *aṭukkattu* - Obl. with the meaning of L.

tuñcum - r.p. - connecting *paṉṟi* (Actor), *aṭukkattu* (Place I) and *nāṭu* (Place II)

nāṭ-aṉ - ap.n. as above (Kuru. 3; 85; Aiṅk. 105; 163)

3 *entai* - Subject of *aṟital* (v. noun)

aṟital - Predicate of *entai*, Object of *añci*

añci - v.p. functioning as conj.n. in Predicate, the Subject being *nāṭaṉ* (2) or as v.p. it could also be linked with the simple sentence in L. 4: *vāramai* (v.n. as Predicate)

4 *maṉṟa* - Turaicāmippiḷḷai : *teyya*

General Construction: One complex sentence (1-3): *paṉṟi* (1) ... *tuñcum nāṭaṉ* (2) .... *añci* (3): the hero of the country (2) .... where (r.p.2) .... a pig (1) .... sleeps (2) .... is afraid (3); simple sentence(4) : *atu-v-ē* - *vāramai* : that is (why) .... no coming. Or both sentences could be taken as one sentence : *nāṭaṉ* (2) .... *añci* (3) .... *vāramai* (4) : hero (2) ... being afraid (3) ... does not come (the neg. v.n. can be a Predicate af hero).

Literary comment

Poem by *Kapilar*

Tiṇai : *kuṟiñci*

mutaṟporuḷ : *aṭukkam, nāṭ(aṉ)*

karupporuḷ : *tiṉai, paṉai, (nāṭ)aṉ*

uripporuḷ : *puṇartalum puṇartal nimittamum*

Tuṟai : Last night the hero left without meeting the heroine due to allakuṟippaṭutal (false signs). Today he is standing behind the fense (*ciṟaippuṟam*). The confidante who is aware of both the facts,speaks to the heroine creating false reasons (*paṭaittumoḻital)*, with a view to quicken the marriage.

Suggested meaning : Line one bears a symbolical meaning (*uḷḷuṟai): tiṉai* stands for the heroine, *paṉṟi* stands for the hero. The confidante means to blame the hero indirectly and to arouse sense of responsibility in him.The idea can be elaborated further in the sense that the boar avoid the traps which are set to protect the millet The father stands for the trap or is responsible for setting it.

Metre: *āciriyam*

1 நேர்நிரை நேர்நேர் நிரைநேர் நேர்நேர்

2 நேர்நேர் நிரைநேர்நேர் நேர்நேர் நேர்நேர்

3 நேர்நேர் நிரைநேர் நேர்நேர்நேர்

4 நிரைநேர் நேர்நேர் நேர்நேர் நேர்நேர்

The 2nd foot in L. 2 has three *acais* or it may be also interpreted as நிரைநேர்பு. 3rd foot in L.3: 3*acais.*

Aink. 296 ஐங். 296

1 கொடிச்சி காக்கும் பெருங்குர லேனல்
2 அடுக்கன் மஞ்ஞை கவரு நாட
3 நடுநாட் கங்குலும் வருதி
4 கடுமா தாக்கி னறியேன் யானே

1 *koṭicci kākkum peruṅ kural ēṉal*

2 *aṭukkaṉ maññai kavaru nāṭ-a*

3 *naṭu nāṭ kaṅkul-um varuti*

4 *kaṭu mā tākkiṉ aṟiyēṉ yāṉ-ē*

2 Oh, hero of the country where a mountain peacock steals

1 millet with big ears guarded by a Kuṟuva woman,

3 you come even at the midnight darkness

4 (but) I do not know, if wild animals attack (you).

Grammatical Comment

Sandhi: 2, *aṭukkal, kavarum,* 3. *nāḷ,* 4. *kaṭum*

1 *kākkum* - r.p. connecting *koṭicci* (Actor) and *ēṉaḷ* (Object)

ēṉal - here millet, better than millet-field (ME)

2 *kavarum* - r.p. connecting *ēṉal* (Object) and *nāṭu* (Place) and *maññai* (Actor)

nāṭ-a - as before

3 *kaṅkul* - zero marker Obl. with the meaning of L.

varuti - 2nd sg.non-past

4 *tākkiṉ* - v.p. expressing condition (if)

aṟiyēṉ - 1 sg. neg.

General Construction: Three independent clauses. One (1-2) finishing with a vocative: *ēṉal* (1) ... *maññai kavaruntnāa!*(2): oh, hero of the country where (r.p.) the peacock steals (2) ... millet (1); line 3: simple sentence. Line 4: short complex sentence connected by *tākkiṉ*(v p.).

Literary Comment

Poem by *Kapilar*
Tiṇai: *kuṟiñci*

muta̱rporuḷ: *aṭukkal, naṭu nāṭ kaṅkul, nāṭ(aṉ)*

karupporuḷ: *koṭicci, ēṉal, maññai, (nāṭ)aṉ, kaṭu mā*

uripporuḷ: *puṇartalum puṇartal nimittamum*

Tuṟai: The hero comes to meet the heroine at the night tryst. Pointing out the dangers on his route, the confidante refuses.

Suggested meaning: Lines 1-2 bear a symbolical meaning (*uḷḷuṟai*): *maññai* stands for the hero, *ēṉal* stands for the heroine, *koṭicci* stands for the parents. At the same time a suggestion (*iṟaicci*) is expressed: the confidante indirectly blames the hero that he behaves in stealthy way which is typical for his country. Another suggestion is that if the hero wants to get her permanently and avoid the difficulties of coming, he should marry her (*varaivu kaṭātal*).

Metre: *āciriyam*

1 நிரைநேர் நேர்நேர் நிரைநிரை நேர்நேர்

2 நிரைநேர் நேர்நேர் நிரைநேர் நேர்நேர்

3 நிரைநேர் நேர்நிரை நிரைநேர்

4 நிரைநேர் நேர்நேர் நிரைநேர் நேர்நேர்

Aiṅk. 1   ஐங். 1

1 வாழி யாதன் வாழி யவினி

2 நெற்பல பொலிக பொன்பெரிது சிறக்க

3 எனவேட் டோளே யாயே யாமே

4 நனைய காஞ்சிச் சினைய சிறுமீன்

5 யாண ரூரன் வாழ்க

6 பாணனும் வாழ்க வெனவேட் டேமே.

1 *vāḻi-y ātaṉ vāḻi-y aviṉi*

2 *neṟ pala polika poṉ peritu ciṟakka*

3 *eṉa vēṭṭōḷ-ē yāy-ē yām-ē*

4 *naṉaiya kāñci-c ciṉai-y-a ciṟu mīṉ*

5 *yāṇar ūr-aṉ vāḻka*

6 *pāṇaṉ-um vāḻka-v eṉa vēṭṭēm-ē*

3 My mother wished : (*eṉa*)

1 Long live Ātaṉ, long live Aviṉi!

2 Let paddy grow profusely, let gold increase abundantly!

3 But we

6 wished:

5 Long live the hero of the wealthy town

4 with budding *kāñci* flowers and little fish having sprawn (embryo)!

6 And long live the bard!

Grammatical Comment

Sandhi : 2. *nel*

1 *vāḻi* - opt./ imp. long live

2 *pala* - ap.n. 3 pl. aḥṟ. "those who are many", used adverbially (cf. *peritu* below) (ME: many)

polika - opt. let grow

peritu - ap.n. "that which is big, abundant" used adverbially (cf. ME: abundantly), cf. *pala* above

3 *eṉa* - v.p. connecting clauses

vēṭṭōḷ - con.j.n. as Predicate: "the one who wished"

-ē - ē - disjunctive function

4 *kāñci, miṉ* - coordinate Attributes for *ūr* (5)

cinai-y-a - ap.r.p. from *ciṉai*, n.: "which have sprawn, egg"

5 *yāṇar* - Attribute of *ūr*

ūr-aṉ - as above

General Construction : Two complex sentenses put into contrast by *ē - ē* (3). *vēṭṭōḷ yāy* (3): mother wished; *yām-ē* (3) .... *vēṭṭēm* (6): we wished. Both have dependent clauses connected by *eṉa* (1,3,6). The dep. clauses contain simple sentences with optatives.

Literary Comment

Poem by *Ōrampōkiyār*

Tiṇai : *marutam*

mutaṟporuḷ : *ūr(aṉ)*

karupporuḷ : *nel, kāñci, ciṟu miṉ, (ūr)*aṉ

uripporuḷ : *ūṭalum ūṭal nimittamum*

Tuṟai : The hero has spent a long time away from the heroine and now he realizes that such a life is not good. Hence he returns to the heroine and inquires with the confidante what they had thought of him because of his behaviour. The verse contains the reply of the confidante.

Suggested meaning : In a simple way this poem could be interpreted as stating the interests of the heroine's mother (*yāy)* in a general welfare (L.1-2), while the heroine and her confidante (*yām*)wish for the welfare of the hero. Some interpretations (Turai cāmippiḷḷai, p. 14) take *yāy* to mean the heroine and *yām* to mean the confidante. In this interpretation Lines 1-2 are the good wishes of the heroine for the longevity of the King (line 1) hospitality and charity (line 2), which is a part of her *kaṟpu:* in this way she protects the good fame of the hero. Lines 3-6 are the good wishes of the confidante who was concerned about the fate of the hero and the bard. The hero has broken his promises of fidelity given to the heroine and the bard was the cause of that, because he took him to the courtesans. The confidante wishes that they may not be punished for what they have commited. Line 4 may contain a symbolical meaning: the sweet smelling *kāñci* stands for a chasteful wife, the *mīṉ* stands for the courtesans (*uḷḷuṟai*). It is a reproach: the hero does not differrentiate between the two.

Metre: *āciriyam*

1	நேர்நேர்	நேர்நேர்	நேர்நேர்	நிரைநேர்
2	நேர்நிரை	நிரைநேர்	நேர்நிரைபு	நிரைநேர்
3	நிரைநேர்	நேர்நேர்	நேர்நேர்	நேர்நேர்
4	நிரைநேர்	நேர்நேர்	நிரைநேர்	நிரைநேர்
5	நேர்நேர்	நேர்நேர்	நேர்நேர்	
6	நேர்நிரை	நேர்நேர்	நிரைநேர்	நேர்நேர்

II.	PUR̲ANĀN̲ŪR̲U	புறநானூறு
	KALITTOKAI	கலித்தொகை
	NAR̲R̲IṈAI	நற்றிணை
	AKANĀN̲ŪR̲U	அகநானூறு

Puṟa. 111 புற. 111

1 அளிதோ தானே பேரிருங் குன்றே
2 வேலின் வேறல் வேந்தர்க்கோ வரிதே
3 நீலத், திணைமலர் புரையு முண்கட்
4 கிணைமகட் கெளிதாற் பாடினள் வரினே.

1 *aḷit-ō tāṉ-ē pēr iruṅ kuṉṟ-ē*
2 *vēl-iṉ vēṟal vēntar-kk-ō-v arit-ē*
3 *nīlatt- iṇai malar puraiyum uṇkaṭ*
4 *kiṇai makaṭk- eḷit- āṟ pāṭiṉaḷ variṉ-ē*

1 It is really a pity; big and high hillock
2 is difficult even for the kings to win by spears;
4 (But) for a drum girl
3 with black painted eyes resembling a pair of flowers of blue nelumbo,
4 it is easy, if she comes singing.

Grammatical Comment

Sandhi : 3.*uṇkaṇ*, 4. *makaḷ—ku*

1 *tāṉ* - could be also taken in its basic meaning 3 sg. pron

3 *iṇai* - VIS : uniting, r.p.b.

4 *pāṭiṉaḷ* - the syntactic construction is easily understood if this is interpreted as a conj.n.:"if she comes (as) the one who sings"

General Construction : Two simple sentences (L.1, L.1-2); one complex sentence (3-4).

Literary Comment

Poem by *Kapilar*

Tiṇai : *nocci*

Tuṟai: *makaṇ maruttal*

The three kings, Cōḷa, Cēra and Pāṇḍya, attacked Pāri because he refused to give his daughters to marry them. On that occasion Kapilar sings this song.

Metre: *āciriyam*

The first foot in L. 3 (*nēr nēr*) is considered as a detached foot (*kūṉ, "hump"*). Therefore it is not counted and the line is taken as if having three feet.

Puṟa. 312 புற. 312

1 ஈன்றுபுறந் தருத லென்றலைக் கடனே
2 சான்றோ னாக்குத றந்தைக்குக் கடனே
3 வேல்வடித்துக் கொடுத்தல் கொல்லற்குக் கடனே
4 நன்னடை நல்கல் வேந்தற்குக் கடனே
5 ஒளிறுவா ளருஞ்சம முருக்கிக்
6 களிறெறிந்து பெயர்தல் காளைக்குக் கடனே.

1 *iṉṟu puṟan tarutal eṉ ṟalai-k kaṭaṉ-ē*
2 *cāṉṟōṉ ākkuta(ṟ)antaikku-k kaṭaṉ-ē*
3 *vēl vaṭittu-k koṭuttal kollaṟku-k kaṭaṉ-ē*
4 *naṉ ṉaṭai nalkal vēntaṟku-k kaṭaṉ-ē*

5 *oḷiṟu vāḷ aruñ cama murukki-k*

6 *kaḷiṟ- eṟintu peyartal kāḷaikku-k kaṭaṉ-ē*

1 Giving birth and protecting is my first duty.

2 Making (him) a wise man (warrior) is the Father's duty.

3 Producing and giving a spear is the blackmith's duty.

4 Teaching (him) good behaviour is the king's duty.

5 Having killed in a difficult battle of glittering swords,

6 overthrowing a male elephant, and returning is the young man's duty.

Gramatical Comment

Sandhi : 2. *ākkutal—tantaikku,* 3 *kollaṉ—ku, nal—naṭai, vēntaṉ—ku* 5, *camam*

3 *vaṭi-* - VIS : to sharpen

5 *cama* - *-m* is lost either in sandhi, or it is an Obl.

General Construction: Simple sentences (1-4); Complex sentence (5-6): Nominal sentences expressing possession or belonging by D.

Literary Comment

Poem by *Poṉmuṭiyār*

Tiṇai : *vākai*

Tuṟai: *mūtiṉ mullai*

Words spoken by the mother of a Loy.

Metre: *āciriyam*

Puṟa. 134 புற. 134

1 இம்மைச் செய்தது மறுமைக் காமெனும்
2 அறவிலை வணிக னாயலன் பிறரும்
3 சான்றோர் சென்ற நெறியென
4 ஆங்குப் பட்டன் றவன்கைவண் மையே.

1 immai-c ceytatu maṟumai-kk- ām eṉum
2 aṟa vilai vaṇikaṉ āy alaṉ piṟar-um
3 cāṉṟōr ceṉṟa neṟi-y eṉa
4 āṅku-p paṭṭaṉṟ- avaṉ kai vaṇmai-y-ē

2 He is not a trader (having) price for charity (i.e. he does not sell charity for a price)

1 saying "what was done in this life will be for the next life".

4 The liberality of his hand was there

3 so that (v.p.)

2 others also

3 would say: "this is the path gone by the accomplished":

Grammatical Comment

1 *ceytatu....ām* - Subject—Predicate : what was done, will be.

General Construction : Two complex sentences (1—2 2—4) connected by *eṉum* and *eṉa* respectively.

Literary Comment

Poem by *Uraiyūr Ēnicceri Muṭamōciyār*

Tiṇai : *pāṭāṇ*

Turai : *iyaṉ moḻi*

The poet speaks about the liberality of the chief Āy *Aṇṭiraṉ,* one of the seven *kaṭai vaḷḷalkaḷ* (liberal kings of the last Caṅkam), who were very famous for their charity. *Āy Aṇṭiraṉ* lived near *Potiya malai* in the Western Ghats.

Metre: *āciriyam*

Puṟa. 191 புற. 191

யாண்டுபல வாக நரையில வாகுதல்
யாங்கா கியரென வினவுதி ராயின்
மாண்டவென் மனைவியொடு மக்களு நிரம்பினர்
யான்கண் டனையரென் னிளையரும் வேந்தனும்
அல்லவை செய்யான் காக்கு மதன்றலை
ஆன்றவிந் தடங்கிய கொள்கைச்
சான்றோர் பலர்யான் வாழு மூரே.

yāṇṭu pala-v āka narai-y ila-v ākutal
yāṅk- ākiyar eṉa viṉavutir āyiṉ
māṇṭa-v eṉ maṉaivi-y-oṭu makkaḷ-u nirampiṉar
yāṉ kaṇṭ- aṉaiyar eṉ-ṉ iḷaiyar-um vēntaṉ-um

5 *allavai ceyyaṉ kākkum ataṉ ṟalai*

6 *āṉṟ- avint- atańkiya koḷkai-c*

7 *cāṉṟōr palar yāṉ vāḻum ūr-ē*

2 If you ask, (saying) "How happened,

1 (that) there is no grey heir, for many years (years becoming man.),

3 (It is because) (my) children together with my excellent (great) wife are accomplished (mature, i.e. full of knowledge)

4 and as I see (things) my servants do (they are such as my view) and the King

5 protects without doing injustice; (and) besides

7 (in) the town (in which) I live (there are) many wise men

6 of principles, who are submissive (still in their mind) after becoming complete and humble.

Gramatical Comment

1 *pala, ila* ap.n. 3 pl. aḥṟ., Subjects of *āka, ākutal* respectively

1-2 ākutal - ākiyar ... Subject + Predicate

5 *kākkum* 3 sg. aḥṟ. non-past; used also with uyar.
ceyyāṉ - normally interpreted as neg. v.p. (= *cēyyāmal*) but note the com. : *ceyyāṉāy-k kākkum*) (UVS, p. 347) which would permit to consider it a neg. (conj.)n.

6 *āṉṟu* - becoming full, complete as far as their qualities are concerned (e.g. Tirukuṟaḷ 983 gives five qualities of an accomplished, wise man : *aṉpu, nāṇ,* ; *oppuravu, kaṇṇōṭṭam, vāymai*).

General. Construction : Complex sentence (1-2), simple sentences (3,4,4-5, 6-7).

Literary Comment

Poem by *Picirāntaiyār*

Tiṇai : *potuviyal*

Tuṟai : *poruṇ moḻikkāñci*

The poet was a close friend of *Kōpperuñ Cōḻaṉ*. When asked why he did not have even a single grey hair in his old age, he answered by this poem. He lived in *Uṟaiyūr*.

Metre : *āciriyam*

Puṟa. 162 புற. 162

இரவலர் புரவலை நீயு மல்லை
புரவல ரிரவலர்க் கில்லையு மல்லர்
இரவல ருண்மையுங் காணினி யிரவலர்க்
கீவோ ருண்மையுங் காணினி நின்னூர்க்
கடிமரம் வருந்தத் தந்தியாம் பிணித்த
நெடுநல் யானை யெம்பரிசில்
கடுமான் றோன்றல் செல்வல் யானே.

iraval-ar puraval-ai nī-y-um al-l-ai
puraval-ar iraval-ar-kk- illai-y-um al-l-ar

3 *iraval-ar uṇmai-y-uṅ kāṇ iṉi-y iravalar-k*

4 *k- ivōr uṇmai-y-uṅ kāṇ iṉi niṉ-ṉ ūr-k*

5 *kaṭi maram varunta-t tanti yām piṇitta*

6 *neṭu nal yāṉai-y em paricil*

7 *kaṭu māṉ ṟōṉṟal celval yāṉ-ē*

1 You are not the (only) benefactor of (for) the medicants

2 and it is not that the givers are not (there) for the medicants.

3 See also the existence (essence) of the medicants; (and) now

4 you also see the existence of the givers

3 to the medicants;

6 My gift is the tall and good elephant

5 which I have given and tied so, that the protecting tree

4 of your village (town)

5 suffers.

7 Oh chieftain of Quick Horses, I am going.

Grammatical Comment

Sandhi : 5. *tantu—yām,* 7. *māṉ—tōṉṟal*

1 *puraval* - is not found in TL but from the paradigm *puraval-ar, puraval-ai,* it follows that it had existed as a noun, which became a basis for these appellatives.

General Construction: Simple sentences (1, 2, 3, 3-4 ,7), a complex sentence (4-6).

Literary Comment

Poem by *Peruñcittiranār*

Tiṇai : *pāṭāṇ*

Tuṟai : *paricil viṭai*

The poem is ironical with kings who do not offer gifts to poets. It is the poet who offers a gift to the chieftain *Veḷimāṉ* The poet went to him but *Veḷimāṉ* was resting and asked his younger brother to offer a gift to the poet. The brother did not give sufficiently and respectfully and thus the poet went to . to the chieftain *Kumaṇaṉ* and obtained an elephant from him and presented it to *Veḷimāṉ* with these words. By calling him *kaṭu māṉ* he obviously refers to his proper name *Veḷimāṉ* (pure or white Horses?) and at the same time he means that he gives an elephant to a poor chieftain who has just horses. Note that *kaṭum* may mean both quick and harsh, cruel.

Metre: *āciriyam*

Note: There are several feet with three *nēr-acais* (L.2, 3rd foot; L.3, 2nd foot; L.4, 2nd foot) and one *nēr-nirai-nēr* foot (L.5, 3rd foot).

Puṟa. 235 புற. 235

சிறியகட் பெறினே யெமக்கீயு மன்னே
பெரியகட் பெறினே
யாம்பாடத் தான்மகிழ்ந் துண்ணு மன்னே
சிறுசோற் றானு நனிபல கலத்தன் மன்னே
பெருஞ்சோற் றானு நனிபல கலத்தன் மன்னே

6 என்பொடு தடிபடு வழியெல்லா மெமக்கீயு
மன்னே
7 அம்பொடு வேனுழை வழியெல்லாந் தானிற்கு
மன்னே
8 நரந்த நாறுந் தன்கையாற்
9 புலவு நாறு மென்றலை தைவரு மன்னே

10 அருந்தலை யிரும்பாண ரகன்மண்டைத்
துளையுரீஇ
11 இரப்போர் கையுளும் போகிப்
12 புரப்போர் புன்கண் பாவை சோர
13 அஞ்சொனுண் டேர்ச்சிப் புலவர் நாவிற்
14 சென்றுவீழ்ந் தன்றவன்
15 அருநிறத் தியங்கிய வேலே

16 ஆசா கெந்தை யாண்டுளன் கொல்லோ
17 இனிப், பாடுநருமில்லைப் பாடுநர்க்கொன்றீ
குநரு மில்லைப்

18 பனித்துறைப் பகன்றை நறைக்கொண் மாமலர்
19 சூடாது வைகியாங்குப் பிறர்க்கொன்
20 றீயாது வீயு முயர்தவப் பலவே.

1 *ciṟiya kaṭ peṟiṉ-ē-y emakk- iyu maṉṉē*

2 *periya kaṭ peṟiṉ-ē*

3 *yām pāṭa-t tāṉ makiḻnt- uṇṇu maṉṉē*
4 *ciṟu cōṟṟ-āṉ-u nani pala kalatt-aṉ maṉṉē*
5 *peruñ cōṟṟ-āṉ-u nani pala kalatt-aṉ maṉṉē*
6 *eṉp-oṭu tati paṭu vaḻi-y ellām emakk- īyu maṉṉē*
7 *amp-oṭu vē(ṉ)uḻai vaḻi-y ellān tā(ṉ)iṟku maṉṉē*
8 *naranta nāṟun taṉ kai-y-āṟ*
9 *pulavu nāṟum eṉ ṟalai taivaru maṉṉē*

10 *arun talai-y irum pāṇar akaṉ maṇṭai-t tuḷai-y urīi*
11 *irappōr kai-y-uḷ-um pōki-p*
12 *purappōr puṉkaṇ pāvai cōra*
13 *añ co(ṉ)uṇ ṭērcci-p pulavar nāv-iṟ*
14 *ceṉṟu vīḻntaṉṟ- avaṉ*
15 *aru niṟatt- iyaṅkiya vēl-ē*

16 *āc- āk- entai yāṇṭ- uḷaṉ kol-l-ō*
17 *iṉi-p pāṭunar-um illai-p pāṭunar-kk- oṉṟ- īkunar-um illai-p*
18 *paṉi-t tuṟai-p pakaṉṟai naṟai-k koṇ mā malar*
19 *cūṭātu vaiki-y āṅku-p piṟar-kk- oṉ*
20 *ṟ- iyātu vīyum uyir tava-p pala-v-ē*

1 If obtaining (possessing) even a little toddy he would give to us, Alas!
2 If obtaining (possessing) much toddy,
3 while we sing, he would (also) rejoice and drink, Alas!

4 With a little rice he is the one (who gives) very many plates, Alas!

5 And with much rice he is the one (who gives) very many plates, Alas!

6 All places in which pieces (of meat) are together with bones he would give to us, Alas!

7 He would stand in all places where spears with arrows pierce, Alas!

8 By his hand smelling by narantam grass

9 he would caress (adorn) my bad (flesh) smelling head, Alas!

15 The spear which passed into

14 his

15 excellent chest

14 fell,

10 (after) having pierced a hole in the large begging bowl of eminent bards from rare places,

11 having gone also into the hands of the begging (people),

14 (end) having gone

13 on the tongues of the poets who carefully choose the beautiful words,

12 so that the distressed pupils (eyes) of the protectors shed (tears).

16 Where is my father who was a support?

17 Now there are no singers and nobody to give something to the singers.

20 There are very many lives which perish without giving
19 something to others, like
18 big fragrant flowers of *pakanrai* of cool shores
19 drying without being worn.

Grammatical Comment

Sandhi 7. *vēl—nuḷai, tān—niṟkum,* 13. *col—nuṇ—tērcci,* 13-14. *nāviṉ (or nāvil?)—ceṉṟu*

1-9 3 sg. aḥṟ. forms can be alsoused with uyar.

10 *talai* - bards of rare (i.e far away) places UVS - leader ship (talaimai)

urii - v.p. (*uruvu-*)

18 *narai-k koṇ* - r.p.b. taking fragrance = fragrant

General Construction : Simple sentences (1-9). A complex sentence (10-15): *urii* (10) ... *pōki* (11) .... *cōra* (12) .... *ceṉṟu viḻntaṉṟu* (14) .... *iyaṅkiya vēl* (15) : the spear which passed into (15) .... fell (14) ..... having pierced (10) .... having gone (11) . . . having gone (14) . . . so that shed (12). Simple sentences (16 - 17). A complex sentence (18-20) : *malar* (18) *cūṭātu vaiki-y āṅku* (19) .... *iyātu viyum uyir* .... *pala* (20): many .... are lives, which perish (20) .... without giving (20) ... like (19) flowers (18) ...drying without being worn (19).

Literary Comment

Poem by *Auvaiyār*

Tiṇai : *potuviyl*

Tuṟai : *kaiyaṟu nilai*

Atiyamāṉ (*Atikamāṉ*) *neṭumāṉañci* of *Takaṭūr* (present Tarmapuri) was one of the seven patrons of the last Sangam

age. His death became a great blow to all the people in the country. At that time his close friend and advisor *Auvaiyār*, a poetess and philosopher, wrote this elegy.

Metre: *āciriyam* (the number of feet is variable here)

Puṟa. 182 புற. 182

1 உண்டா லம்மவிவ் வுலக மிந்திரர்
2 அமிழ்த மியைவ தாயினு மினிதெனத்
3 தமிய ருண்டலு மிலரே முனிவிலர்
4 துஞ்சலு மிலர்பிற ரஞ்சுவ தஞ்சிப்
5 புகழெனி னுயிருங் கொடுக்குவர் பழியெனின்
6 உலகுடன் பெறினுங் கொள்ளல ரயர்விலர்
7 அன்ன மாட்சி யனைய ராகித்
8 தமக்கென முயலா நோன்றாட்
9 பிறர்க்கென முயலுந ருண்மை யானே.

1 *uṇṭ- āl amma-v iv-v-ulakam intirar*
2 *amiḻtam iyaivat- āyiṉ-um iṉit- eṉa-t*
3 *tamiyar uṇṭal-um ilar-ē muṉiv- ilar*
4 *tuñcal-um ilar piṟar añcuvat- añci-p*
5 *pukaḻ eṉiṉ uyir-uṅ koṭukkuvar paḻi-y eṉiṉ*
6 *ulak-uṭaṉ peṟiṉ-uṅ koḷ-ḷ- alar ayarv- ilar*
7 *aṉṉa māṭci-y aṉaiyar āki-t*

8 *tamakk- eṉa muyulā nōṉ ṟāḷ*

9 *piṟar-kk- eṉa muyalunar uṇmai-y-āṉ-ē*

1 Lo! This world does exist

9 due to (through), the existence of those who, (if it is) for others, would exercise

8 great effort, which (they may) not exercise, (if it is) for themselves.

7 (Due to those who) became (are) such great ones which are like (the following):

2 Even if the ambrosia

1 of celestials

2 is available,

3 they would not eat (it) alone

2 saying (because) it is sweet;

3 they would not have anger;

4 they would not be idle; fearing what others fear,

5 they would give even their lives, if it is (for) fame; if it is infame (fault),

6 they would not accept (it), even if obtaining (it) with the (whole) world; they would not be forgetful (negligent).

Grammatical Comment

Sandhi: 8. *nōṉ—tāḷ*

2 *iyaivatu* - conj. n. 3 sg.aḥṟ., non-past; Predicate of *amiḷtam*

4 *añcuvatu* - conj.n.3 sg.ahr., non-past, Predicate of *pirar*, Object of *añci*

8 *muyala* - neg.r.p.

General Construction: Main clause (1+8-9) dependent clause (7) with simple sentences (1-6) connected by *anna*, (7): *unṭu ... ulakam* (1) ...*anaiyar āki* (7) ... *tāḷ* (8) ... *muyalunar unmaiyān* (9): world exists (1) ... through the existence of those who would exercise (9) ... effort (8) ... after becoming such ones (7).

Literary Comment

Poem by *Kaṭaluṇ Māynta Iḷamperuvaḻuti*, ("*Iḷamperuvaḻuti*) who died in the sea")

Tiṇai: *potuviyal*

Turai: *poruṇ moḻikkañci*

This poem was writen by a king; it was not unusal in the Sangam period that kings would write poetry. The poem expresses an ideal view about the existence of the world.

Metre: *āciriyam*

Pura. 163 **புற. 163**

நின்னயந் துறைநர்க்கு நீநயந் துறைநர்க்கும்
பன்மாண் கற்பினின் கிளைமுத லோர்க்கும்
கடும்பின் கடும்பசி தீர யாழநின்
நெடுங்குறி யெதிர்ப்பை நல்கி யோர்க்கும்

5 இன்னோர்க் கென்னா தென்னொடுஞ் சூழாது
6 வல்லாங்கு வாழ்து மென்னாது நீயும்
7 எல்லோர்க்குங் கொடுமதி மனைகிழ வோயே
8 பழந்தூங்கு முதிரத்துக் கிழவன்
9 திருந்துவேற் குமண னல்கிய வளனே.

1 *nin̲ n̲ayant- uṟainar-kk-u nī nayant- uṟainar-kk-um*
2 *pan̲ mān̲ kaṟp-(n̲)in̲ kiḷai mutal-ōr-kk-um*
3 *kaṭump-in̲ kaṭum paci tīra yāḷa nin̲*
4 *neṭuṅ kuṟi-y etirppai nalkiyōr-kk-um*
5 *in̲n̲ōr-kk- en̲n̲āt- en̲n̲oṭ-uṅ cūḻātu*
6 *val-l āṅku vāḻtum en̲n̲ātu nī-y-um*
7 *ellōr-kk-uṅ koṭu mati man̲ai kiḻa-v-ōy-ē*
8 *paḻan tūṅku mutirattu-k kiḻa-v-an̲*
9 *tiruntu vēṟ kumaṇa(n̲)alkiya vaḷan̲-ē*

5 Without consulting even with me,

6 without saying (that) we live (sufficiently) according to our power (ability), you also

7 give to all, (you) mistress of the house!

1 To the dwellers liking you and to the dwellers whom you like,

2 to your relatives and others (who have) chastity of many (good) qualities,

3 so that the strong hunger of the relatives vanishes, oh my lady; (to) your

4 givers of the specific long (expected) return,

5 (and) not only to these.

9 This is the wealth granted by *Kumaṉaṉ* with a perfect spear,

8 a chief of Mutiram, where fruits are hanging (in lots).

Grammatical Comment

Sandhi: 2 *kaṟpu—iṉ-niṉ,* 9. *vēl, kumaṉaṉ—nalkiya*

2 *kaṟpu* - does not mean only women's chastity; it means anything which was approriately learned and is practiced (cf.TL; workmanship: learning, chaste life etc.)

mutal-ōr - we take as an ap.n. "those who begin with" "and so on, and others", cf.ap.r.p; *mutal-iya*; cf. also the usage of Skt. *ādi;* UVS: elder women

4 *etirppai* - we take the TL form; VIS: *etirppu*

6 *vallāṅku* - TL: to the best of one's powers; VIS: living comfortably (s.v. val); UVS: *caturappaṭa* (according to ability); Puṟa. 47, 3 has *vallāṅku-p pāṭi,* Maṇimēkalai 23, 44 has *vallāṅkuc ceytu;* this makes us interpret the meaning as *val* (n. ability, power); *āṅku* (similarity clitic or it.v. to suffice, be sufficient).

General Construction: Main clause (6-7): *nī* (6)...*ellōr-kkuṅ* *koṭu* (7): you (6) ... give to all (7); *uṟainaṟkkum* (1) ... *mutalōrkkum* (2) ... *tīra* (3) ... *nalkiyōrkkum* (4): to the dwellers (1) .... to others (2) .... to the givers (4) .... so that vanishes (3); simple sentences (8-9).

Literary Comment

Poem by *Peruñcittiraṉār*

Tiṇai: *pāṭāṇ*

Tuṟai: *paricil viṭai*

The poet speaks to his wife after obtaining wealth from *Kumaṇaṉ*. The morale behind this poem is that wealth should not be accumulated but distributed to all who need it. This was one of the most praised principles of the Sangam poems.

Metre: *ācriyam*

Puṟa. 192 புற. 192

யாது மூரே யாவருங் கேளிர்
தீது நன்றும் பிறர்தர வாரா
நோதலுந் தணிதலு மவற்றோ ரன்ன
சாதலும் புதுவ தன்றே வாழ்தல்
இனிதென மகிழ்ந்தன்று மிலமே முனிவின்
இன்னா தென்றலு மிலமே மின்னொடு
வானந் தண்டுளி தலைஇ யானாது
கல்பொரு திரங்கு மல்லற் பேர்யாற்று
நீர்வழிப் படூஉம் புணைபோ லாருயிர்
முறைவழிப் படூஉ மென்பது திறவோர்

11 காட்சியிற் றெளிந்தன மாகலின் மாட்சியிற்
12 பெரியோரை வியத்தலு மிலமே
13 சிறியோரை யிகழ்த லதனினு மிலமே.

1 yāt-um ūr-ē yāvar-uṅ kēḷir
2 tīt-u naṉṟ-um piṟar tara vārā
3 nōtal-un taṇital-um avaṟṟ-ōr aṉṉa
4 cātal-um putuvat- aṉṟ-ē vāḻtal
5 iṉit- eṉa makiḻntaṉṟ-um ilam-ē muṉiv-iṉ
6 iṉṉāt- eṉṟal-um ilam-ē miṉṉ-oṭu
7 vāṉan taṇ tuḷi talaii-y āṉātu
8 kal porut- iraṅku mallaṟ pēr yāṟṟu
9 nīr vaḻi-p paṭūum puṇai pōl ār uyir
10 muṟai vaḻi-p paṭūum eṉpatu tiṟa-v-ōr
11 kāṭci-y-iṟ ṟeḷintaṉam ākal-iṉ māṭci-y-iṟ
12 peri-y-ōr-ai viyattal-um ilam-ē
13 ciṟi-y-ōr-ai-y ikaḻtal ataṉ-iṉ-um ilam-ē

1 Every (place) is (my) home) country, every one is (my) kinsman.
2 Bad or good will not come as given (caused) by others.
3 Suffering and remedying are like those (above),
4 and dying is not new (strange);
5 and we do not rejoice saying (if)
4 living
5 is sweet,

6 nor do we say (it is) unpleasant

5 because of hatred.

11 We have undarstood, due to the views

10 of the persons of discrimination (which say),

9 that the rare life

10 follows fate

9 like a float followig (i.e. floating on) water

8 of an abundant and big river which roars

7 (after) the sky (cloud) poured down a cold rain

6 with a lightening

7 (and) not only that (*aṉātu*)

8 (it also) shaked stones.

11 Therefore (*ākal-iṉ*), because of glory

12 we do not admire great men

13 and also because of that we do not despise small men.

Grammatical Comment

Sandhi ; 7. *taṉ—tuḷi*, 11. *kāṭciyiṉ* (or *kāṭciyil?*)—*teḷintaṉam*

3 *avaṟṟu* - *av* + cāriyai -*aṟṟu*

aṉṉa - here ap.n. 3 pl. aṉṟ. as Predicate

9 *paṭūum* - r.p.

10 *paṭūum* - 3 sg. aṉṟ. non-past

11 *kāṭci* - VIS : book

kāṭciyiṟ can also be taken as L., sandhi permits -*il*

General Construction : Simple sentences (1-6). Complex sentence (6-11): *talaii-y āṉātu* (7) .... *porutu* (8) .... *uyir* (9) ....

vaḻippaṭūum eṉpatu (10) ... *teḻintaṉam* (11) : we have understood (11) ... that (*eṉpatu* 10) .... life (9) ... follows (10) ... having rained, (and) not only that (7) .... having shaken (8). Two simple sentances (11-13).

Literary Comment

Poem by *Kaṇiyaṉ pūṅkuṉṟaṉ*

Tiṇai : *potuviyal*

Tuṟai : *poruṇ moḻi-k kāñci*

This poem reveals one of the humanistic ideals of Sangam. Life is accepted as it is, people are estimated on the basis of equality.

Metre: *āciriyam*

Puṟa. 190 **புற. 190**

விளைபதச் சீறிட நோக்கி வளைகதிர்
வல்சி கொண்டளை மல்க வைக்கும்
எலிமுயன் றனைய ராகி யுள்ளதம்
வளன்வலி யுறுக்கு முளமி லாளரொ
டியைந்த கேண்மை யில்லா கியரோ
கடுங்கட் கேழ லிடம்பட வீழ்ந்தென

அன்றவ ணுண்ணா தாகி வழிநாட்
பெருமலை விடரகம் புலம்ப வேட்டெழுந்

திருங்களிற் றொருத்த னல்வலம் படுக்கும்
புலிபசித் தன்ன மெலிவி லுள்ளத்
துரனுடை யாளர் கேண்மையொ
டியைந்த வைக லுளவா கியரோ.

viḷai paṭa-c cir- iṭa nōkki vaḷai katir
valci koṇṭ- aḷai malka vaikkum
eli muyaṉṟ- aṉaiyar āki-y uḷḷa tam
vaḷaṉ vali-y uṟukkum uḷam il āḷar-o
ṭ- iyainta kēṇmai-y il-l ākiyar-ō

kaṭuṅ kaṭ kēḻal iṭam paṭa viḻnt- eṉa
aṉṟ- avaṉ uṇṇāt- āki vaḻi nāṭ
peru malai viṭar akam pulampa vēṭṭ- eḻun
t- iruṅ kaḷiṟṟ- orutta(ṉ)al valam paṭukkum
puli pacitt- aṉṉa meliv- il uḷḷat
t- uraṉ uṭai-y āḷar kēṇmai-y-o
ṭ- iyainta vaikal uḷa-v- ākiyar-ō

5 I should not have agreeable relationship

4 with heart-less persons firmly holding

3 their

4 wealth

3 which was accumulated (which they have), after (they) became like the striving of rats

2 (which., r.p.)

1 aiming at a little place at the ripening time (of the paddy)

2 having taken (for their) food

1 the bending ears of grain,

2 hoard (them) so that (their) holes are filled.

12 Let there be the pleasant days

11 with friendship of those persons who possess strength

10 and a heart without feebleness (which is) like the being hungry of a tiger

7 (who) having not eaten on that day and in that place

6 saying (because): "the boar with cruel eyes fell so that it hit the left side",

7 the next day,

8 after (it) was alone (roared) inside the big mountain cave, rising for hunt

9 it would fell a black (or great) male elephant on the good (appropriate) right side.

Grammatical Comment

Sandhi: 9. *oruttal—nal*

4 *uṟukkum* - TL has *uṟuttu*, but we have to presume *uṟu* - tr.v.11; Attribute of *āḷar*

8 *vēṭṭu* - hunting, UVS: desiring, having desired

General Construction:: Two parts (1-5, 6-12). Simple sentences (4-5): *āḷaroṭu .... kēṇmai-y ill ākiyar:* I should not have relationship with people; *āḷar* (5) is preceded by a

complex attributive sentence: ... *katir* (1) *koṇṭu* (2) ....*vaikkum* (2) .... *eli muyaṉṟ-aṉaiyar āki* (3) .... *valiyuṟukkum* .... *āḷaroṭu* (4) : .... with people (4) .... firmly holding (4) .... becoming like rats striving (3) who (r.p.2) .... having taken (2) .... hoard (2) .... ears of grain (1); *viḻnt-eṉa* (6) .... *uṇṇāt-āki* (7) .... *pulampa* ... *eḻuntu* (8) .... *paṭukkum* (7) *puli pacitt- aṉṉa* (10)... *uraṉ uṭai-y āḷar kēṇmai* (11) : a relationship with men having strength (11) ... like the being hungry of a tiger (10) which fells (9) ... having risen ... after having been alone (roaring) (8) ... becoming without eating (7) .... saying (it) fell (6) ...

Literary Comment

Poem by *Cōḻaṉ nalluruttiraṉ*

Tiṇai: *potuviyal*

Tuṟai: *poruṇ moḻi-k kāñci*

The king-poet from *Uṟaiyūr* mentions what type of friends he should have. As against those who hoard for themselves he proposes the ideal of those who act according to the moral principles. It is believed that a tiger would not touch an animal which fell on the left side. Note also the play of words: *puli - eli.*

Metre: *āciriyam*

Puṟa. 28 புற. 28

சிறப்பில் சிதடு முறுப்பில் பிண்டமும்
கூனுங் குறளு மூமுஞ் செவிடும்
மாவு மருளு முளப்பட வாழ்நர்க்

கெண்பே ரெச்ச மென்றிவை யெல்லாம்
பேதைமை யல்ல தூதிய மில்லென
முன்னு மறிந்தோர் கூறின ரின்னும்
அதன்றிற மத்தையா னுரைக்க வந்தது

வட்ட வரிய செம்பொறிச் சேவல்
ஏனல் காப்போ ருணர்த்திய கூஉம்
கானத் தோர்நின் றெவ்வர் நீயே
புறஞ்சிறை மாக்கட் கறங்குறித் தகத்தோர்
புய்த்தெறி கரும்பின் விடுகழை தாமரைப்
பூம்போது சிதைய வீழ்ந்தெனக் கூத்தர்
ஆடுகளங் கடுக்கு மகநாட் டையே

அதனால், அறனும் பொருளு மின்பமு மூன்றும்
ஆற்றும் பெருமநின் செல்வம்
ஆற்றா மைந்நிற் போற்றா மையே.

ciṟapp- il ciṟat-um uṟupp- il piṇṭam-um
kūṉ-uṉ kuṟaḷ-um ūm-uṉ cevit-um
mā-v-u maruḷ-um uḷa-p paṭa vāḻnar-k
k- eṉ pēr ēccam eṉṟ- ivai-y ellām
pētaimai-y allat- ūtiyam il-l eṉa
muṉṉum aṟintōr kūṟiṉar iṉṉum
ataṉ ṟiṟam attai yāṉ uraikka vantatu

8 *vaṭṭa vari-y-a cem poṟi-c cēval*

9 *ēṉal kāppōr uṇarttiya kūum*

10 *kāṉatt-ōr niṉ ṟevvar ni-y-ē*

11 *puṟañ ciṟai mākkaṭk- aṟañ kuṟitt- akatt-ōr*

12 *puytt- eṟi karump-iṉ viṭu kaḷai tāmarai-p*

13 *pūm pōtu citaiya viḻnt- eṉa-k kūttar*

14 *āṭu kaḷañ kaṭukkum aka nāṭṭ-ai-y-ē*

15 *ataṉāl, aṟaṉ-um poruḷ-um iṉpam-u mūṉṟ-um*

16 *āṟṟum peruma niṉ celvam*

17 *āṟṟāmai-n niṟ pōṟṟāmai-y-ē*

6 Earlier the learned proclaimed

5 that (eṉa)

4 all these, viz. (eṉṟu) the eight great defficiencies

3 which include

1 the non-eminent (ill-struck) blindness, limbless body,

2 humpback, dwarfishness, dumbness and deafness,

3 (born as) an animal or ignorant; for the living people

4 (all these) are) not only weaknesses (but also) without profit.

6 And now again,

7 I came to tell its quality (division).

8 A cock with round lines and red dots (spots)

9 crows to wake the watch-men of the millet field.

10 Your enemies are those of the jungle; but you

14 are of an interior of a country resembling a dancing place

13 of dancers, where (*eṉa*)

12 the discharged (thrown) stems of sugar-cane, plucked and cut (thrown)

11 by those (who are) inside, for the people at the external fence, for the sake of (aiming at) *dharma*,

13 fell so that the flower buds

12 of the lotus

13 were scattered.

15 Therefore,

16 Your wealth, o King, helps (performs)

15 the three: *dharma*, *artha* and *kāma*.

17 Non-performance (non-helping) (is, means) your non-protection (= if you are not helping, or not performing the three, you are not protecting yourself).

Grammatical Comment

5 *il* - ap.b. functions here as Predicate

7 *vantatu* - conj.n. as Predicate for *yāṉ*

8 *vari-y-a* - ap.r.p. formed from a noun

13 *viḷntu* - v.p. functioning as a conj.n. (Predicate)

17 *niṉ* - Obl. which can grammatically be explained as meaning either a G. (your non-protection) or Ac. (non-protecting yourself); doubling of the initial *n-* expresses a special accent laid on the utterance (this could happen with an initial nasal after at final syllable based on a nasal, as here *-mai*)

General Construction: Three parts (1-7, 8-14, 15-17). Simple sentence (1-4) linked by *eṉṟu* (4) with the main clause: *eṉṟu* (4) ... *eṉa* (5) .... *aṟintōr kūṟiṉar* (6):saying (4) ... the learned proclaimed (6) ... that (*eṉa*) (5). Complex sentence (8-9): *cēval* (8) .... *uṇarttiya kūum* (9): .... the cock (8) ... crows to wake up (9). Simple sentence (10). Simple nominal sentence (10-14): *nī* (10) .... *nāṭṭai* (14): you (10) belong to country (14), where *nāṭu* is preceded by a complex sentence as an Attribute: *mākkaṭku* (11) *akattōr* (11) ... *eṟi karumpiṉ* .... *kaḷai* (12) .... *pōtu citaiya viḷnt-eṉa* (13) .... *kalaṅ kaṭukkum* .... *nāṭu* 14): a country resembling a theatre ... in which (*eṉa* 13) ... stems of sugar-cane ... cut (thrown) (12) ... by those inside (11)...for the people (11). Two simple sentences (15-16, 17).

Literary Comment

Poem by *Uraiyūr Mutukaṇṇaṉ Cāttaṉār*

Two possible divisions, either

Tiṇai : *pāṭāṉ*

Tuṟai : *iyaṉ moḻi*

or

Tiṇai : *potuviyal*

Tuṟai : *mutu moḻi-k kāñci*

The poem is addressed to *Cōḻaṉ Nalaṅkiḷḷi* in *Uṟaiyūr*.

The poem is a reproach. The bad situation of the country is caused by the king's conduct. The eight deficiencies appear, and even the cock crows that the country is surrounded by enemies, while it used to protect their neighbours earlier. Therefore the king should see to his duties properly.

Metre: *āciriyam* (L. 15 has a *kūṉ*, cf. Puṟa. 111)

Kali. 9 **கலி. 9**

1 எறித்தரு கதிர்தாங்கி யேந்திய குடைநீழ
2 லுறித்தாழ்ந்த கரகமு முரைசான்ற முக்கோலு
3 நெறிப்படச் சுவலசைஇ வேறோரா நெஞ்சத்துக்
4 குறிப்பேவல் செயன்மாலைக் கொளைநடை யந்தணீர்
5 வெவ்விடைச் செலன்மாலை யொழுக்கத்தீ ரிவ்விடை
6 யென்மக ளொருத்தியும் பிறண்மக னொருவனுந்
7 தம்முளே புணர்ந்த தாமறி புணர்ச்சிய
8 ரன்னா ரிருவரைக் காணிரோ பெரும

9 காணே மல்லேங் கண்டனங் கடத்திடை
10 யாணெழி லண்ணலோ டருஞ்சுர முன்னிய
11 மாணிழை மடவர றாயிர்நீர் போறிர்;

12 பலவுறு நறுஞ்சாந்தம் படுப்பவர்க் கல்லதை
13 மலையுளே பிறப்பினு மலைக்கவைதா மென்செய்யு
14 நினையுங்கா னும்மக ளுமக்குமாங் கனையளே;

15 சீர்கெழு வெண்முத்த மணிபவர்க் கல்லதை
16 நீருளே பிறப்பினு நீர்க்கவைதா மென்செய்யுந்
17 தேருங்கா னும்மக ளுமக்குமாங் கனையளே;

18 ஏழ்புண ரின்னிசை முரல்சவர்க் முல்லதை
19 யாழுளே பிறப்பினும் யாழ்க்கவைதா மென்செய்யுஞ்
20 சூழுங்கா னும்மக ணுமக்குமாங் கனையளே;

எனவாங்கு;

21 இறந்த கற்பினாட் கெவ்வம் படரன்மின்
22 சிறந்தானை வழிபடீஇச் சென்றன
23 ளறந்தலை பிரியா வாறுமற் றதுவே.

1 eṟi-t taru katir tāṅki-y ēntiya kuṭai niḻa
2 l uṟi-t tāḻnta karakam-um urai cāṉṟa mukkōl-u
3 neṟi-p paṭa-c cuval acaii vēṟ- ōrā neñcattu-k
4 kuṟipp- ēval ceyaṉ mālai-k koḷai naṭai-y antaṇir

5 vev-v iṭai-c celaṉ mālai-y oḻukkattir iv-v- iṭai
6 -y eṉ makaḷ orutti-y-um piṟaṉ makaṉ oruvaṉ-un
6 tam-m-uḷ-ē puṇarnta tām ari puṇarcci-y-a
8 r aṉṉār iruvar-ai-k kāṇir-ō peruma

9 kāṇēm allēṅ kaṇṭaṉaṅ kaṭatt- iṭai
10 -y āṇ eḻil aṇṇal-ōṭ- aruṅ cura muṉṉiya
11 māṇ iḻai maṭavara(ṟ)ayir nir pōṟir;

12 pala-v uṟu naṟuṅ cāntam paṭuppavar-kk- allatai
13 malai-y-uḷ-ē piṟappiṉ-u malai-kk- avai tām eṉ ceyyu
14 niṉaiyuṅ kā(ṉ)um maka(ṇ)umakk-um āṅk- aṉaiyaḷ-ē;

cīr keḷu veṉ muttam aṇipavar-kk- allatai
nīr-uḷ-ē piṟappiṉ-u nīr-kk- avai tām eṉ ceyyum
tēruṅ kā(ṉ)um maka(ṇ)umakk-um āṅk- aṉaiyaḷ-ē;

ēḷ puṇar iṉ-ṉ icai muralpavav-kk- allatai
yāḷ-uḷ-ē piṟappiṉ-um yāḷ-kk- avai tām eṉ ceyyuñ
cūḷuṅ kā(ṉ)um maka(ṇ)umakk-um āṅk- aṉaiyaḷ-ē;

eṉa-v āṅku

iṟanta kaṟpiṉ-āṭ-k- evvam paṭar aṉ-miṉ
ciṟantāṉ-ai vaḷi paṭii-c ceṉṟaṉa
ḷ aṟan talai piriyā-v āṟ-u maṟṟ- atu-v-ē

4 You ascetics with a natural (proper) behaviour and determination which makes command over the (externally visible) emotions

3 of the heart which does not think of anything else (but God); fastening (tying) on the shoulders

2 a pitcher hanging in a hoop and a trident whose reputation is excellent

3 so that (they) are in order;

1 in the shadow of the umbrella held up and preventing the heat giving (scorching) rays;

5 (you) (who) have the natural virtue of trodding (going) the hard path!

5 On this way,

6 Oh great man, have you not seen two (people) who are such

7 that they have a union which is known to them (others?) and by which (r.p.)

6 one my daughter and one son of another (woman)

7 were united between themselves.

9 It is not that we have't seen; we have seen;

11 you look like that mother of the woman (girl?) with excellent ornaments

10 who reached the hard desert with the excellent beautiful man

9 in the place of the barren tract's path.

12 If not to those who smear the fragrant sandal (in which are) many (ingredients),

13 what will they do (= are they of any use) to the mountain even though born in the mountain?

14 When (you) think (about it), your daughter is like that for you.

15 If not to those who wear the white pearls full of excellence,

16 what will they do to water (sea) even though born in water (sea)?

17 When (you) consider (it) your daughter is like that for you.

18 If not to those who make the sweet music joined to the seven (strings),

19 what will it do to the lute even thought it is born in the lute?

20 If (you) go around (it) (consider it) your daughter is like that for you.

So it is said :

21 Do not inflict suffering to the (girl) with high chastity.

22 She is gone following an excellent (man).

23 That (really) is the way which is inseparable from the highest (among) *dharmas* (=*Gṛhastha*).

Grammatical Comment

Sandhi : 11. *maṭavaral—tāyir.* 14. *kāl—num, makaḷ—numakku*

7 *tām* - the meaning "others" is given in the com.

11 *pōṟir* - 2 pl. (hon.)non-past (from *pōl-*) (Kācivicuvanātaṉ ceṭṭiyār has :*pōṟir)*

21 *paṭar* - TL has only it.v. to suffer

22 *maṟṟu* - cl., Nacciṉārkkiṉiyar explains as meaning : (in) the next birth

General Construction of the main parts : *acaii* (3) .... *antaṇir ...oḻukkattir* (5)!

oruttiyum (6) ... *oruvaṉum* (6) .... *puṇarnta* (7) ... *puṇarcciyar* (7) *aṉṉār iruvaraik kāṇir* (8).

iṭai (9) .... *aṇṇalōṭu* .... *muṉṉiya* (10)....*maṭavaral tāyir nīr pōṟir*(1).

Three analogical triads (12-20), the analogy goes into minute details: .... *allatai* (12) ... *piṟappiṉum* (3) *malaikku avai eṉ ceyyum* (13).

Three simple sentences (21-23).

Literary Comment

Poem by *Pālai pāṭiya Peruṅkaṭuṅkō*

Tiṇai : *pālai*

mutaṟporuḷ : *veṇṇiṭai, aruñ curam, eṟittaru katir* (= noon, in *ciṟupoḻutu*)

karupporuḷ : nil

uripporuḷ : *piritalum pirital nimittamum*

Tuṟai : The foster mother (*ceviḷi*) has followed the girl who has gone with the hero (*uṭaṉpōkku*). In the desert she saw the ascetics and inquired about the daughter and her boy. They suggested that she should not follow them. As for *cāntam* (from *kuṟiñci*), *muttam* (from *neytal*) and *yāḻ* (appearing in all *tiṇais*), they are not considered to constitute the karupporuḷ because they appear in similes (*uvamai*).

Metre : kali

The kalippāṭalkaḷ may often have the same form as this song. It is composed of 4 portions (*uruppukkaḷ*):

1 *travau* - ("presentation", introduction) (here 1-11)

2 *tāḷ icai* - ("low tone", exposition of the idea in a unified way) (12-20)

3 *taṉiccol* - ("detached word", "separate sentence", i.e. connecting phrase)

4 *curitakam* - ("whirlpool-like" conclusion) (2-23); *curitakam* uses either *āciriyam* (as here) or *veṇpā*.

Kali. 51 **கலி. 51**

1 சுடர்த்தொடீஇ கேளாய் தெருவினா மாடு
2 மணற்சிற்றில் காலிற் சிதையா வடைச்சிய
3 கோதை பரிந்து வரிப்பந்து கொண்டோடி
4 நோதக்க செய்யுஞ் சிறுபட்டி மேலோர்நா
5 ளன்னையும் யானு மிருந்தேமா வில்லிரே
6 யுண்ணுநீர் வேட்டே னெனவந்தாற் கன்னை
7 யடர்பொற் சிரகத்தால் வாக்கிச் சுடரிழா
8 யுண்ணுநீ ரூட்டிவா வென்றா ளெனயானுந்
9 தன்னை யறியாது சென்றேன்மற் றென்னை
10 வளைமுன்கை பற்றி நலியத் தெருமந்திட்
11 டன்னா யிவனொருவன் செய்ததுகா
ணென்றேனா
12 வன்னை யலறிப் படர்தரத் தன்னையா

13 னுண்ணுநீர் விக்கினா னென்றேனா வன்னையுந்
14 தன்னைப் புறம்பழித்து நீவமற் றென்னைக்
15 கடைக்கணாற் கொல்வான்போ னோக்கி நகைக்கூட்டஞ்
16 செய்தானக் கள்வன் மகன்

1 cuṭar-t toṭii kēḷāy teru-v-i(ṉ)ām āṭu
2 maṇaṟ ciṟṟ-il kāl-iṟ citaiyā-v aṭaicciya
3 kōtai parintu vari-p pantu koṇṭ- ōṭi
4 nō takka ceyyuñ ciṟu paṭṭi mēl ōr nā
5 ḷ aṉṉai-y-um yāṉ-um iruntēm ā-v il-l-ir-ē
6 -y uṇṇu nīr vēṭṭēṉ eṉa vantāṟ-k- aṉṉai
7 -y aṭar poṟ cirakattāl vākki-c cuṭar iḻā
8 y uṇṇu nīr ūṭṭi vā-v eṉṟāḷ eṉa yāṉ-uṉ
9 taṉṉai-y aṟiyātu ceṉṟēṉ maṟṟ- eṉṉai
10 vaḷai muṉkai paṟṟi naliya-t terumant- iṭ
11 ṭ- aṉṉāy ivaṉ oruvaṉ ceytatu kāṇ eṉṟēṉ ā
12 -v aṉṉai-y alaṟi-p paṭar tara-t taṉṉai yā
13 ṉ uṇṇu nīr vikkiṉāṉ eṉṟēṉ ā-v aṉṉai y-uṉ
14 taṉṉai-p puṟamp- aḻittu nīva maṟṟ- eṉṉai-k
15 kaṭai-k kaṇ-āṟ kolvāṉ pō(ṉ)ōkki nakai-k kūṭṭañ
16 ceytāṉ ak-kaḷvaṉ makaṉ

1 Hear, oh you who have a glittering bracelet;

4 (there was) a small mischievous boy who made (our) grief last (be permanent)

2 (by) having destroyed by leg the small sand houses

1 with which we used to play in the street,

3 (by) having cut (shaken down) the flower garland

2 stuck (in our hair)

3 (and by) having taken the lined (dotted) ball and running (= taking away).

4 One day before (the other day)

5 when (*ā*) Mother and I were (there)

9 (and) then, when (*ā* in 11)

8 I

9 went without knowing him (that it was him)

8 because (*eṉa*)

6 Mother,

7 having poured (water) by a water-pot of thin-beaten gold

6 for the one who came saying "I desired drinking water,

5 oh, you in the house",

8 (said) "go and feed drinking water,

7 oh, you who have glittering ornaments";

11 (and) when (*ā*) I said "Mother, see, what this one is doing",

10 (after) (he) has confused (me) so that he distressed

9 me

10 (when, because) he grasped (my) forearm with bracelet

12 when Mother came crying, I

13 said

12 about him:

13 "(He) hicupped the drinking water".

14 And when (v.p. *nīva*)

13 Mother

14 smeared him again and again on the back, again

16 that thief (like) boy

15 after having looked

14 at me

15 through the outer corner of his eye as if he would kill (me)

16 made

15 friends through (?) laugh (laughing friends, laughing union).

Grammatical Comment:

Sandhi: 1.*teruviṉ* (or *teruvil?*)+*nām*, 15. *pōl*+*nōkki*

15 *kaṉ-āṉ* (or *kaṉ-āl?*)- note that no doubling took place in the stem

General Construction: Nominal sentence (1-4): *nām āṭum* (1) ... il (2) ... *citaiyā* (2) .... *kōtai parintu* (3) ...*pantu koṇṭ -ōṭi* (3) .... *ceyyum* ... *paṭṭi* (4); *paṭṭi* (4) is a Subject (in "pre-position") for the rest up to 16: *ceytāṉ* ... *makaṉ*. The construction is based on the following sequence of v.p -s *ā* (=*āy*) (5,11,13) ...*nōkki* (15) ... *ceytāṉ* (16). In line 11, *ā* covers *ceṉṟēṉ* (9) and *eṉṟēṉ* (11). *ā* could be translated as "when" "then". The language of this poem has a very conversational flavour.

Literary Comment

Poem by *Kapilar*

Tiṇai: *kuriñci*

mutarporuḷ: nil

karupporuḷ: nil

uripporuḷ: *puṇartalum puṇartal nimittamum (nakaikkūṭṭaṉ ceytāṉ)*

Tuṟai: The heroine tells her friend one day's experience with the hero.

Metre *kali*

Naṟ. 172 **நற். 172**

விளையா டாயமொடு வெண்மண லழுத்தி
மறந்தனந் துறந்த காழ்முளை யகைய
நெய்பெய் தீம்பால் பெய்தினிது வளர்ப்ப
நும்மினுஞ் சிறந்தது நுவ்வை யாகுமென்
றன்னை கூறினள் புன்னையது சிறப்பே
யம்ம நாணுது நும்மொடு நகையே

விருந்திற் பாணர் விளரிசை கடுப்ப
வலம்புரி வான்கோடு நரலு மிலங்குநீர்த்
துறைகெழு கொண்கநீ நல்கி
னிறைபடு நீழல் பிறவுமா ருளவே.

1 viḷaiyāṭ- āyam-oṭu veṇ maṇal aḻutti
2 maṟantaṉaṉ tuṟanta kāḻ muḷai-y akaiya
3 ney pey tīm pāl peyt- iṉitu vaḷarppa SVP: vaḷarttatu
4 num-m-iṉ-uñ ciṟantatu nuvvai-y ākum eṉ
5 ṟ-aṉṉai kūṟinaḷ puṉṉai-y-atu ciṟapp-ē SVP: nalaṉē
6 -y amma nāṇutu num-m-oṭu nakai-y-ē

7 viruntu-iṟ pāṇar viḷar icai kaṭuppa
8 valam puri vāṉ kōṭu naralum ilaṅku nīr-t
9 tuṟai keḻu koṇka nī nalki
10 (ṉ)iṟai paṭu nīḻal piṟa-v-um ār uḷa-v-ē

5 The excellence of the laurel, mother said,

4 (is) that (*eṉṟu*) it is (your) younger sister more excellent than you

3 after (I) had grown it happily, while pouring sweet milk into which ghee was poured

2 so that (v.p.) the seed sprouted out, (which was) abandoned by us who have forgotten

1 after having pressed (it) into the white sand with playing companions.

6 We are shy to enjoy (laugh) with you,

9 If you show favour, oh brilliant chief of a sea shore

8 with shining water resounding with right-turning beautiful conches

7 which is like tender music of new bards,

10 there are also other full shadows.

Grammatical Comment

Sandhi : 8. *nāṇutum*, 8. *vāl—kōṭu* 9-10. *nalkiṉ—niṟai*

2 *maṟantaṉam* - should be considered as conj.n., (preceded by v.p. *aḻutti*) functioning as Actor of *tuṟanta*

3 *vaḷarppa* - v.p. when (I) have grown (it)

General construction: Complex sentence (1-5): ... *aḻuttt* (1) *maṟantaṉan tuṟanta kāḻ muḷai-y akaiya* (2) *peytu* (3) ...*vaḷarppa* .... *nuvvai-y ākum* (4), *eṉṟu* (4) *aṉṉai kūṟiṉaḷ;* slightly out of construction is the phrase : *puṉṉaiyatu ciṟappu* (5)....*nummiṉuñ ciṟantatu nuvvai* (4). Simple sentence (6). Complex sentence (7-10): ... *nī nalkiṉ* (9) ... *niḻal piṟavum* ... *uḷa* (10).

Literary Comment

Anonymous poem

Tiṇai : *neytal*

mutaṟporuḷ : *maṇal, nir tuṟai*

karupporuḷ : *puṉṉai, valampuri kōṭu*

uripporuḷ : *iraṅkalum iraṅkal nimittamum*

Tuṟai : The friend of the heroine requests the hero indirectly that he should marry her quickly.

Metre: *āciriyam*

Nar. 284 **நற். 284**

புறந்தாழ் பிருண்ட கூந்தற் போதி
னிறம்பெறு மீரிதழ் பொலிந்த வுண்க
ணுள்ளம் பிணிக்கொண் டோள்வயி னெஞ்சஞ்
செல்ல நீர்க்கஞ் செல்வா மென்னுஞ்
செய்வினை முடியா தெவ்வஞ் செய்த
லெய்யா மையோ டிளிவுதலைத் தருமென
வுறுதி தூக்கத் தூங்கி யறிவே
சிறிதுநனி விரைய லென்னு மாயிடை
யொளிறேந்து மருப்பிற் களிறுமாறு பற்றிய
தேய்புரிப் பழங்கயிறு போல
வீவது கொல்லென் வருந்திய வுடம்பே.

puṟan tāḻp- iruṇṭa kūntaṟ pōt-i
(ṉ)iṟam peṟum ir itaḻ polinta-v uṇka
ṇ uḷḷam piṇi-k koṇṭōḷ vayi(ṉ)eñcañ
cella(ṟ)irkkañ celvām eṉṉuñ

cey viṉai muṭiyāt- evvañ ceyta
l eyyāmai-y-ōṭ- iḷivu talai-t tarum eṉa
-y uṟuti tūkka-t tūṅki-y aṟiv-ē SVP: tūkkā
ciṟit-u naṉi virai-y al eṉṉum āy-iṭai
-y oḷiṟ- ēntu marupp-iṟ kaḷiṟu māṟu paṟṟiya

10 *tēy puri-p paḻaṅ kayiṟu pōla*
11 *vīvatu kol-l-eṉ varuntiya-v uṭamp-ē*

3 The heart

4 says: we shall cure the sorrow and go

3 to the one who has fastened and taken the heart

2 who has collyrium-black eyes flourishing like two petals obtaining (possessing) the colour

1 of a bud; (the one) who has dark tresses hanging on (her) back.

7 The intelligence having dwelled on considering firmly

6 that (*eṉa*)

5 doing an inferior thing without finishing the deed undertaken

6 will give as the first thing disgrace together with ignorance,

8 says "do not make even a little haste".

8 At that time (place)

11 my suffeting body, alas, perishes

10 like an old rope with worn away stands

9 which is grasped (pulled) contrarily (oppositely) by (two) elephants with shining held-up tusks.

Grammatical Comment

Sandhi : 1.2. *pōtiṉ — niṟam*, 3. *vayiṉ—neñcam*, 4. *cellal—tīrkkam*

1 *kūntal* - Obl., Attribute of *koṇṭōḷ* (3)

2 *uṇkaṇ* - Obl., Attribute of *koṇṭōḷ* (3), or both can be taken as meaning also "the person who possesses tresses or blackened eyes" respectively

8 *āyiṭai* - com. explains as "between them" though the usual translation is "that place, time". The form itself must be a dialectal form of *avviṭai*

General Construction: Three complex sentences (1-4, 5-8, 8-11): .... *piṇi-k koṇṭōḷ vayiṉ* (3).... *neñcam* (3) ... *celvam - eṉṉum* (4); *muṭiyātu* (5) ... *ceytal* (6) ... *tarum eṉa* (6) .... *aṟivu* (8) ... *eṉṉum* (8); *āyiṭai* (8).... *kaḷiṟu māṟupaṟṟiya* (9) ... *kayiṟu pōla* (10) .... *vivatu* (11) .... *uṭampu* (11).

Literary Comment

Poem by *Tēy puri-p paḻañ kayiṟṟiṉār*

Tiṇai : *pālai*

mutaṟporuḷ : nil

karupporuḷ : (*kaḷiṟu*)

uripporuḷ ; *piritalum piriṭal nimittamum*

Tuṟai : The hero searching for wealth speaks to himself. Reference to *kaḷiṟu* may denote that this is another example of *kuṟiñci* turning to *pālai*.

Metre: *āciriyam*

Aka. 46 அக. 46

சேற்றுநிலை முனைஇய செங்கட் காரா
னூர்மடி கங்குலி னோன்றளை பரிந்து

கூர்முள் வேலி கோட்டி னீக்கி
நீர்முதிர் பழனத்து மீனுட னிரிய
வந்தூம்பு வள்ளை மயக்கித் தாமரை
வண்டூது பனிமல ராரு மூர

யாரை யோநிற் புலக்கேம் வாருற்
றுறையிறந் தொளிருந் தாழிருங் கூந்தற்
பிறரு மொருத்தியை யெம்மனைத் தந்து
வதுவை யயர்ந்தனை யென்ப வஃதியாங்
கூறேம் வாழிய ரெந்தை செறுநர்

களிறுடை யருஞ்சமந் ததைய நூறு
மொளிறுவாட் டானைக் கொற்றச் செழியன்
பிண்ட நெல்லி னள்ளூ ரன்னவென்
னொண்டொடி நெகிழினு நெகிழ்த
சென்றீ பெருமநிற் றகைக்குநர் யாரோ.

cēṟṟu nilai muṉaiiya ceṅ kaṭ kāra
ṉ ūr maṭi kaṅkul-i(ṉ)ōṉ ṟaḷai parintu
kūr muḷ vēli kōṭṭi-i(ṉ)ikki
nīr mutir paḻaṉattu mīṉ-uṭaṉ iriya
-v an tūmpu vaḷḷai mayakki-t tāmarai
vaṇṭ- ūtu paṉi malar ārum ūr-a

7 *yār-ai-y-ō niṟ pulakkēm vār uṟ*

8 *ṟ- uṟai-y iṟant- oḷirun tāḷ iruṅ kūntaṟ*

9 *piṟar-um oruttiyai-y em maṉai-t tantu* SVP: nam maṉai

10 *vatuvai-y ayarntaṉai-y eṉpa-v aḥti yāṅ*

11 *kūṟēm vāḻiyar entai ceṟunar*

12 *kaḷiṟ- uṭai-y aruṅ caman tataiya nūṟu*

13 *m oḷiṟu vāḷ ṭāṉai-k koṟṟa-c ceḻiyaṉ*

14 *piṇṭa nel-l-iṉ aḷḷūr aṉṉa-v eṉ*

15 *-ṉ oṇ ṭoṭi nekiḻiṉ-u nekiḻka*

16 *ceṉṟi peruma niṟ ṟakaikkunar yār-ō*

6 Oh you hero from a town, where (r.p.)

1 a red-eyed buffalo which does not like a muddy place

2 having severed the strong rope at night when the village is sleeping (fast),

3 removing by horns the fence with sharp thorns,

5 stirring creepers with beautiful holes (tubularity)

4 (so that) together with fish (they) flee from the paddy-field over-filled with water,

6 eats a chill flower

5 of the lotus

6 in which a beetle is humming.

7 who are you, shall we be angry with you (shall we sulk)?

9 And others (also)

10 say:

9 having given (brought?) to our house a girl

8 with black tresses falling (hanging) down and shining more than a rain-cloud

7 which has length,

10 you have done a wedding (sexual union?); that we

11 will not say: long live our master (lord).

14 If my

15 glittering bangle slipps off (is ruined)

14 like *Aḷḷūr* with a multitude of paddy

13 of the victorious *Celiyaṉ* (= *Pāṇḍiyaṉ*) with army of glittering swords

12 destroying (in such a way that, v.p.) an army with male elephants

11 of the enemies

12 is shattered (scattered),

15 let it slip (be ruined).

16 You may go, oh chief, who is the one to stop you.

Grammatical Comment

Sandhi : 2. *kaṅkuliṉ—nōṉ—talai,* 3. *kōṭṭiṉ—nikki*

10. *aḵtu—yām,* 13. *vāḷ—tāṉai, oḷ—toṭi, niṉ—takaikkunar*

4 *miṉ- uṭaṉ* - not specified what together with fish, but presumably other animals flee from the paddy-fied.

7 *yār-ai* - interrogative with a 2nd pers. sg. suffix : "who are you"

12 *camam* - here to be understood as "army" (not in TL)

General Construction : L. 1-6: *kāraṉ* (1) ... *parintu* (2) ... *nikki* (3) ... *mayakki* (5) ... *ārum ūr-a* (6). L. 7-16 consist of minor sentences, only *ceṟunar* (11) to *nekiḻka* (15) being one complex sentence containing a comparison, implying that she is like a beautiful and rich town : *caman tataiya nūṟum* (12) ... *tāṉai* ... *ceḻiyaṉ* (13) .... *aḷḷūr aṉṉa* (14).

Literary Comment

Poem by *Aḷḷūr naṉmullaiyār*

Tiṇai : *marutam*

mutaṟporuḷ : *kaṅkul, palaṉam, ūr(aṉ)*

karupporuḷ : *kāraṉ, tāmarai, (ūr)aṉ*

uripporuḷ : *ūṭalum ūṭal nimittamum*

Tuṟai : The friend of the heroine refuses entrance to the hero asking entrance (*vāyil vēṇṭal — vāyiṉ maṟuttal*).

Suggested meaning : The poem bears a symbolical meaning (*uḷḷurai*): the friend of the heroine indirectly compares the hero with the buffalo enjoying a lotus flower which already was enjoyed by somedody (here a beetle).

Other parallels: (according to the commentary by Vēṅkaṭacāmi nāṭṭār)

talaivaṉ - *eṟumai* (buffalo)

nōṉṟalai- nāṇam (shyness, feeling of shame)

kōṭu - pāṇaṉ (bard)

tāmarai - parattai (courtesans)

vaṇṭu - parattaiyuṭaṉ irukkum maṟṟoruvaṉ (another man staying with courtesans)

palanam - *parattaiyin vitu* (the house of the courtesans)

min- utan (*iruppavai*) - *parattayiyarōtu iruppavar* (those who stay with courtesans)

Metre: *āciriyam*

Most poems in *āciriyam* end in *-ē*, only rarely it may be *-ō* (as here) or *-āy*.

Aka. 82 அக. 82

ஆடமைக் குயின்ற வவிர்துளை மருங்கிற்
கோடை யவ்வளி குழலிசை யாகப்
பாடின் னருவிப் பனிநீ ரின்னிசைத்
தோடமை முழவின் றுதை குரலாகக்
கணக்கலை யிகுக்குங் கடுங்குரற் றூம்பொடு
மலைப்பூஞ் சாரல் வண்டியா ழாக
வின்பல் லிமிழிசை கேட்டுக் கலிசிறந்து
மந்தி நல்லவை மருள்வன நோக்கக்
கழைவள ரடுக்கத் தியலியா டும்மயில்
விழவுக்கள விறலியிற் றோன்று நாடன்

உருவு வல்விற் பற்றி யம்புதெரிந்து
செருச்செய் யானை சென்னெறி வினாஅய்ப்

13 புலர்குரல் ஏனற் புழையுடை யொருசிறை
14 மலர்தார் மார்ப னின்றோற் கண்டோர்
15 பலர்தில் வாழி தோழி யவருள்

16 ஆரிருட் கங்கு லணையொடு பொருந்தி
17 யோரியா னாகுவ தெவன்கொ
18 னீர்வார் கண்ணொடு நெகிழ்தோ ளேனே.

1 āṭ- amai-k kuyiṉṟa-v avir tuḷai maruṅk-iṟ
2 kōṭai-y av-vaḷi kuḻal icai-y āka-p
3 pāṭ- iṉ-ṉ aruvi-p paṉi nīr iṉ-ṉ icai-t
4 tōṭ- amai muḻav-iṉ ṟutai kural āka-k
5 kaṇa-k kalai-y ikukkuṅ kaṭuṅ kuraṟ ṟūmp-oṭu
6 malai-p pūṅ cāral vaṇṭi yāḻ āka
7 -v iṉ pal-l imiḻ icai kēṭṭu-k kali ciṟantu
8 manti nal-l avai maruḷvaṉa nōkka-k
9 kaḻai vaḷar aṭukkatt- iyali-y āṭum mayil
10 viḻavu-k kaḷa viṟali-y-iṉ ṟōṉṟu nāṭ-aṉ

11 uruvu val viṟ paṟṟi-y ampu terintu
12 ceru-c cey yāṉai ceṉ ṉeṟi viṉāay-p
13 pular kural ēṉaṟ puḻai-y uṭai-y oru ciṟai
14 malar tār mārp-a(ṉ)iṉṟōṟ kaṇṭōr
15 palar til vāḻi tōḻi-y avar-uḷ

16 *ār iruṭ kaṅkul aṇai-y-oṭu porunti*

17 *-y ōr-i yāṉ ākuvat- evaṉ ko*

18 *(ṉ)ir vār kaṇ-ṇ-oṭu nekiḻ tōḷ-ēṉ-ē*

15 Many, (oh god),

14 saw the one standing with a flower garland on his chest

13 on the side having a by-path (of) the millet field with ripening ears of grain,

11 holding a beautiful strong bow, selecting an arrow,

12 (and) enquiring about the path gone by the elephant which made the fight;

10 (many saw) the chieftain of the country where (r.p).

9 the peacock

10 appears like a female dancer of a festive arena (theatre);

9 (the peacock) which dances walking about on the slope grown by bamboos

8 while a good assembly of monkeys astonishingly look (at him),

7 listening to the many sweet humming sounds, while the bustling becomes abundant;

2 the west wind

1 at the side of (near) the shining holes perforated by (on) the moving bamboo,

2 that wind becoming (like) the sound of a flute;

3 the sweet music of cold water of the singing beautiful waterfall

4 becoming (like) the condensed (intense) sound of drums set in a group;

6 the beetle on the flowery slope of a mountain becoming (like) a lute,

5 and the harsh voice by which the herd of dear calls becoming (like) a flute.

15 Hail, oh friend! Among them,

17 why should I be the (only) one

16 (who) having associated with the bed in the fully dark night

18 has an arm growing lean together with eyes shedding water.

Grammatical Comment

Sandhi: 1-2. *maruṅkiṉ* (or *maruṅkil*)—*kōṭai*, 4. *muḻaviṉ—tuṭai* 5. *kural—tūmpu*, 6. *vaṇṭu—yāḻ*. 10. *viṟaliyiṉ (or viṟaliyil)—tōṉṟum*, 11. *vil—paṟṟi*, 12. *cel—neṟi*. 14. *mārpaṉ—niṉṟōṉ*, 17-18. *kol—nīr*

5 *tūmpoṭu* here we traslate *-oṭu* by "and"; lit. "lute (6) .... with the flute of the harsh voice of which the herd of deer calls (5)"

8 *maruḷvaṉa* - considered as *muṟṟeccam* i.e., finite form followed by another finite form; it may be more easily understood if we take it as a conj.n. as "those who wonder".

15 *til* - pcl. expressing wish; we try to convey the meaning by "Oh, god".

18 *tōḷēṉ* - here also, *-ēṉ* belongs to the whole phrase: .... *kaṇṇōṭu* ... *tōḷ-ēṉ*

General Construction: L.1-10 are a complex Attribute of *nāṭu* (10): *kuḻāl icaiyāka* (2) .... *muḻaviṉ* .... *kural āka* (4) .... *tūmpoṭu* (5) .... *yāḻ āka* (6) .... *pal icai kēṭṭu, kali ciṟantu* (7) ... *avai maruḷvaṉa nōkka* (9) .... *aṭukkattu* .... *āṭum mayil* (9) ... *viṟaliyil tōṉṟum nāṭu* (10); L.10-15: *nāṭ-aṉ* (10) .... *paṟṟi* .... *terintu* (11) *viṉāay* (12) *mārpaṉ niṉṟōṉ kaṇṭōr* (14) *palar* (15). L.15-18: *avaruḷ* (15) *porunti* (16) *yāṉ ākuvatu evaṉ* (17) *kaṇṇotu* .... *tōḷ - ēṉ* (18).

Literary Comment

Poem by *Kapilar*

Tinai: *kuṟiñci*

mutaṟporuḷ: *malaip pūñ cāral, kaṅkul*

karupporuḷ: *āmai, aruvi, kaḻai, yāṉai, mayil, manti, kalai*

uripporuḷ: *puṇartalum puṇartal nimittamum*

Tuṟai: The hero is delaying the marriage and the heroine speaks to her friend about her feelings. This is the first information she gives and it will be further related to her parents (*aṟattoṭu niṟṟal*).

Metre: *āciriyam*

Aka. 170 அக. 170

1 கானலுங் கழறாது கழியுங் கூறாது
2 தேனிமிர் நறுமலர்ப் புன்னையு மொழியா
3 தொருநின் னல்லது பிறிதியாது மிலனே

4 யிருங்கழி மலர்ந்த கண்போ னெய்தற்
5 கமழிதழ் நாற்ற மமிழ்தென நசைஇத்
6 தண்டா தூதிய வண்டினங் களிசிறந்து
7 பறைஇத் தளருந் துறைவனை நீயே
8 சொல்லல் வேண்டுமா லலவ பல்காற்

9 கைதையம் படுசினை யெவ்வமொ டசாஅங்
10 கடற்சிறு காக்கை காமர் பெடையொடு
11 கோட்டுமீன் வழங்கும் வேட்டமடி பரப்பின்
12 வெள்ளிறாக் கனவு நள்ளென் யாமத்து
13 நின்னுறு விழுமங் களைந்தோ
14 டன்னுறு விழும நீந்துமோ வெனவே.

1 *kāṉal-uṅ kaḻaṟātu kaḻi-y-uṅ kūṟātu*
2 *tēṉ imir naṟu malar-p puṉṉai-y-u moḻiyā*
3 *t- oru niṉ-ṉ allatu piṟiti yāt-um ilaṉ-ē*

4 *-y iruṅ kaḻi malarnta kaṇ pō(ṉ)eytaṟ*
5 *kamaḻ itaḻ nāṟṟam amiḻt- eṉa nacaii-t*

6 *taṇ tāt- ūtiya vaṇṭ- iṉaṅ kaḷi ciṟantu*

7 *paṟaii-t taḷarum tuṟai-v-aṉ-ai nī-y-ē*

8 *collal vēṇṭum āl alava pal kāṟ*

9 *kaitai-y am paṭu ciṉai-y evvam-oṭ- acāaṅ*

10 *kaṭaṟ ciṟu kākkai kāmar peṭai-y-oṭu*

11 *kōṭṭu mīṉ vaḻaṅkum vēṭṭa maṭi parapp-iṉ*

12 *vel-ḷ iṟā-k kaṉavu nal-ḷ eṉ yāmattu*

13 *niṉ-ṉ uṟu viḻumaṅ kaḷaiṉṟō-*

14 *(ṭ)aṉ-ṉ uṟu viḻuma nīnṭum-ō-v eṉa-v-ē*

1 Groves cannot say, back waters cannot say,

2 a laurel with fragrant flowers buzzing with bees cannot say;

3 beside only you I have nothing else.

7 You

8 have to say, oh crab,

7 to the chief of the shore where (r.p.)

6 a beetle swarm having enjoyed

7 and flown is tired;

6 (a beetle swarm) which was humming in the cool pollen

5 having desired, because (*eṉa*) (there is) the fragrant ambrosia of the sweet-smelling petals

4 of the eye-like neytal flowers blossoming in the black back-waters.

(7-8 you have to say)

14 that (*eṉa*): will she overcome (swim over) her suffering?

13 The one (she) who has removed your suffering

12 at deep dark nights when (r.p.)

10 a small sea crow with its beautiful hen,

9 dropping (languishing) with distress on a beautiful low twig of a fragrant screw-pine

8 many times,

12 would dream about white prawn

11 on the surface where hunting has ceased and where sharks are moving.

Grammatical Comment

Sandhi: 3. *piṟitu—yātum* 4. *pōl—neytal* 6. *taṇ—tātu* 13-14. *kaḷaintōḷ—taṉ*

3 *niṉ* - note that *allatu* takes an Obl. case (=Ac.?)

8 *pal kāl* - grammatically it belongs to *acāam* (9)...*kākkai* (10) .... *kaṉavum* .... *yāmattu* (12), but through this it expresses the idea that "many times she removed" (cf. also the semantic correspondence between *evvam*/9/ and *viḷumam* /13/)

9 *acāam* - for *acāvum*

13 *niṉ-ṉ uṟu viḷumam* - suffering happening to you, befalling you

General Construction: L.1-3: simple sentences; L.4-14 may be divided into two parts: 4-7 describes the tuṟai; 7-14 is a complex sentence of this structure: ... *tuṟai-v-aṉ-ai ni-y-ē* (7)*collai vēṇṭum* ... *alava* (8)...*eṉavē* (14). This sentence incorporates another sentence: *kākkai* (10)....*iṟā-k*

kaṉavum (12) .... *yāmattu* (12) ... *viḻumaṅ kaḷaintōḷ* (13) ... *viḻum nintum-ō* (14).

Literary Comment

Poem by *Maturai-k kaḷḷiṟ kaṭaiyattaṉ veṇṇākaṉār*

Tiṇai: *neytal*

mutaṟporuḷ: *kaṭal, kāṉal, kaḻi, tuṟai(vaṉ)*

karupporuḷ: *(tuṟai)vaṉ, puṉṉai, neytal, alavaṉ, kaitai, kaṭaṟ kākkai, kōṭṭu miṉ, veḷḷiṟā*

uripporuḷ; *iraṅkalum iraṅkal nimittamum*

Tuṟai: The heroine lamenting over the absence of the hero asks the crab to pass a word to him.

Suggested meaning : The hero is compared with the beetle swarm which enjoyed a lot of honey and after flying become tired. The crow stands for the girl, the shark for her guards.

Metre: *āciriyam*

III. PAṬṬIṈAPPĀLAI 183-220 பட்டினப்பாலை 183-220

PARIPĀṬAL 4 பரிபாடல் 4

Paṭṭiṇappālai **பட்டினப்பாலை**

183 செல்கதிர் நுழையாச் செழுநகர் வரைப்பிற்

184 செல்லா நல்லிசை யமரர் காப்பின்

185 நீரின் வந்த நிமிர்பரிப் புரவியும்
186 காலின் வந்த கருங்கறி மூடையும்
187 வடமலைப் பிறந்த மணியும் பொன்னும்
188 குடமலைப் பிறந்த வாரமு மகிலும்
189 தென்கடன் முத்துங் குணகடற் றுகிரும்
190 கங்கை வாரியுங் காவிரிப் பயனும்
191 ஈழத் துணவுங் காழகத் தாக்கமும்
192 அரியவும் பெரியவு நெரிய வீண்டி
193 வளந்தலை மயங்கிய நனந்தலை மறுகின்

194 நீர்நாப் பண்ணு நிலத்தின் மேலும்
185 ஏமாப்ப வினிதுதுஞ்சிக்
196 கிளைகலித்துப் பகைபேணாது
197 வலைஞர் முன்றின் மீன்பிறழவும்
198 விலைஞர் குரம்பை மாவீண்டவும்
199 கொலைகடிந்துங் களவுநீக்கியும்
200 அமரர்ப் பேணியு மாவுதி யருத்தியும்
201 நல்லானொடு பகடோம்பியும்

202 நான்மறையோர் புகழ்பரப்பியும்
203 பண்ணிய மட்டியும் பசும்பதங் கொடுத்தும்
204 புண்ணிய முட்டாத் தண்ணிழல் வாழ்க்கைக்

205 கொடுமேழி நசையுழவர்
206 நெடுநுகத்துப் பகல்போல
207 நடுவுநின்ற நன்னெஞ்சினோர்
208 வடுவஞ்சி வாய்மொழிந்து
209 தமவும் பிறவு மொப்ப நாடிக்
210 கொள்வதூஉ மிகைகொளாது கொடுப்பதூஉங்
குறைகொடாது
211 பல்பண்டம் பகர்ந்துவீசும்
212 தொல்கொண்டித் துவன்றிருக்கைப்

213 பல்லாயமொடு பதிபழகி
214 வேறுவே றுயர்ந்த முதுவா யொக்கற்
215 சாறயர் மூதூர் சென்றுதொக் காங்கு
216 மொழிபல பெருகிய பழிதீர் தேஎத்துப்
217 புலம்பெயர் மாக்கள் கலந்தினி துறையும்
218 முட்டாச் சிறப்பிற் பட்டினம் பெறினும்
219 வாரிருங் கூந்தல் வயங்கிழை யொழிய
220 வாரேன் வாழிய நெஞ்சே...

183 *cel katir nuḷaiyāc ceḷu nakar varaipp-iṟ*

184 *cellā ṉal-l icai-y amarar kāpp-iṉ*

185 *nīr-iṉ vanta nimir pari-p puravi-y-um*
186 *kāl-iṉ vanta karuṅ kaṟi mūṭai-y-um*
187 *vaṭa malai-p piṟanta maṇi-y-um poṉ-ṉ-um*
188 *kuṭa malai-p piṟanta-v āram-um akil-um*
189 *teṉ kaṭaṟ mutt-uṅ kuṇa kaṭaṟ ṟukir-um*
190 *kaṅkai vāri-y-uṅ kāviri-p payaṉ-um*
191 *īḻatt- uṇav-uṅ kāḻakatt- ākkam-um*
192 *ariya-v-um periya-v-u neriya-v īṇṭi*
193 *vaḷan talai mayaṅkiya naṉatalai maṟuk-iṉ*

194 *nīr nāppaṇ-ṇ-u nilatt-iṉ mēl-um*
195 *ēmāppa-v iṉitu tuñci-k*
196 *kiḷai kaḷittu-p pakai pēṇātu*
197 *valaiñar munṟiṉ mīṉ piṟaḷa-v-um*
198 *vilaiñar kurampai mā-v īṇṭa-v-um*
199 *kolai kaṭint-uṅ kaḷavu nīkki-y-um*
200 *amarar-p pēṇi-y-um āvuti-y arutti-y-um*
201 *nal-l- āṉ-oṭu pakaṭ- ōmpi-y-um*
202 *nāṉ-maṟai-y-ōr pukaḻ parappi-y-um*
203 *paṇṇiyam aṭṭi-y-um pacum paṭaṅ koṭutt-um*
204 *puṇṇiya muṭṭā-t taṉ ṉiḻal vāḻkkai-k*

205 *koṭu mēḻi nacai-y uḻavar*
206 *neṭu nukattu-p pakal pōla*
207 *naṭuvu niṉṟa naṉ ṉeñc-iṉ-ōr*
208 *vaṭu-v añci vāy moḻintu*
209 *tama-v-um piṟa-v-um oppa nāṭi-k*
210 *koḷvat-ūu mikai koḷātu koṭuppat–ūuṅ kuṟai koṭātu*
211 *pal paṇṭam pakarntu vīcum*
212 *tol koṇṭi-t tuvaṉṟ- irukkai-p*

213 *pal-l āyam-oṭu pati paḻaki*
214 *vēṟu vēṟ- uyarnta mutu vāy okkaṟ*
215 *cāṟ- ayar mūt- ūr ceṉṟu tokk- āṅku*
216 *moḻi pala perukiya paḻi tīr tēettu-p*
217 *pulam peyar mākkaḷ kalant- iṉit- uṟaiyum*
218 *muṭṭā-c ciṟapp-iṟ paṭṭiṉam peṟiṉ-um*
219 *vār iruṅ kūntal vayaṅk- iḻai-y oḷiya*
220 *vārēṉ vāḻiya neñc-ē……*

(A city with)

183 An enclosure of a prosperous town where the moving (sun) rays do not entre;

(A city with)

184 The protection of the Devas of imperishing fame;

(A city with)

193 Broad streets in which head spins by wealth

192 (after) rare and big things have gathered so that they are crowded (crushed), (as e. g.):

185 upright (going) quick horses which came through the water (= boats?),

186 packs of black pepper which came through the wind (= boats?),

187 gems and gold which were born in the Northern hills,

188 sandal and eagle-wood which were born in the Western mountains,

189 pearls of the Southern sea and corrals of the Eastern sea,

190 products of the Ganges and wealth of the *Kāviri*,

191 food from Ceylon and wealth from Burma;

(A city with)

204 Life in a cool shadow not opposed to virtue,

199 rejecting killing, dismissing theft,

200 worshipping *Devas* and feeding oblations (to them),

201 protecting bulls with good cows,

202 spreading the fame of the Brahmins,

203 offering cakes, giving fresh food;

197 while (v.p.) fish flop in front of the houses of fishermen

198 and animals gather in the sheds of (meat) sellers,

195 having sweetly rested so that they were happy

194 in the middle of water or on the ground (land),

196 (their) herd (swarm) increasing without knowing enemity;

(A city with)

212 Residential quarters full of property from old (times)

211 from which (v.p.)

207 good-hearted people, who abide in impartiality

206 like the middle peg of a long yoke

205 of ploughmen who love the bent plough,

211 give (liberally) many goods clearly (not falsely) declaring (the price),

208 fearing faults, speaking truth,

209 thinking (that) things belonging to them and to others are equal,

210 not taking excessively what shall be taken, not giving deficiently what shall be given;

218 A seashore city of endless greatness,

217 where becoming intimate, people live happily having departed from (all) quarters

216 of the country where crime is absent and where there are many languages

217 which is like (āṅku)

214 relatives possessing diversified and excellent maturity,

213 after having acquainted with many groups (of people artists etc.,) in the town,

215 go and gather in an old city performing a festival.

218 Even if I get (such city)

219 without (the one with) ornaments shining on the long black tresses

220 I will not come, hail, (my) heart....

Grammatical Comment:

Note the use of v.p.-s in this text:

192 iṇṭi - followed by vaḷaṉ (or *marukiṉ ?*) in 193

199-203 *nikki - koṭuttu* - followed by *muṭṭa vāḷkkai* (204)

212 *koṇṭi tuvaṉṟu* - followed by *irukkai*

213 *āyam* - TL: herd of cows; obviously it means also "group"

pati - interpreted as a L. by com., though strictly grammatically we would expect it to be an Object of *paḷaki, āyamoṭu* being then an Attribute of *pati*

mūt-ūr - old and big city, ancient city; applied for cities like Maturai

216 *moḷi pala* - here it is interpreted by the com. as *pala moḷi*

General Construction : the whole is in parts a description of *paṭṭiṉam* (218). The smaller blocks of verses have been separated in the text and in the translation. For practical reasons we have not changed the order of the lines in the translation too much but for those, who have studied carefully the previous texts, it will be a good exercise in re-writing the translation starting from the final portions; the blocks are linked attributively to *paṭṭiṉam* (218), through *varaippiṉ* (183), *kāppiṉ* (184), *maṟukiṉ* (193), *vāḷkkai* (204), *irukkai* (212), *uṟaiyum* (217).

Literary Comment

Poem by *Kaṭiyallūr Uruttiraṉ Kaṇṇaṉār*

Tiṇai : *pālai*

Though it is a *pāḷai* poem by its title and some parts of its contents, it speaks also about a sea shore city (*neytal*). But the *neytal* part of it serves the *pālai* part.

mutaṟporuḷ (*neytal*)	:	*nīriṉ vanta* (185), *teṉ kaṭa* (189), *nīr nāppaṇ* (194), *paṭṭiṉam* (218)
karupporuḷ (*neytal*)	:	*muttu* (189), *tukir* (189), *mīṉ piṟaḷa* (197)
uripporuḷ *(pālai)*	:	*piritalum pirital nimittamum*

Tuṟai : The hero speaks to his heart regarding separation from the heroine.

Metre: *aciriyam and vañci*

vañci lines with two feet: 195, 196, 199, 201, 202, 205-208, 211-213

vañci lines with three feet : 197, 198

The last *acai* in each *vañci* foot should finish in *nirai*.

Pari. 4 : Tirumāl பரி. 4 : திருமால்

ஐந்திரு ளறநீக்கி நான்கினுட் டுடைத்துத்தம்
ஒன்றாற்றுப் படுத்தநின் னார்வலர் தொழுதேத்தி

3 நின்புகழ் விரித்தனர் கிளக்குங்கா லவைநினக்

4 கிறும்பூ தன்மைநற் கறிந்தே மாயினும்

5 நகுதலுந் தகுதியீங் கூங்குநிற் கிளப்பத்

6 திருமணி திரைபா டவிந்த முந்நீர்

7 வருமழை யிருஞ்சூன் மூன்றும் புரையு மாமெய்

8 மாஅ மெய்யொடு முரணிய வுடுக்கையை

9 நோனா ருயிரொடு முரணிய நேமியை

1 *aint- iruḷ aṟa uikki naṉk-iṉ uṭ tuṭaittu-t tam*

2 *oṉṟ- āṟṟu-p paṭutta niṉ-ṉ ārvalar toḻut- ētti*

3 *niṉ pukaḻ virittaṉar kiḷakkuṅ kāl avai niṉak*

4 *k- iṟumpūt- aṉmai naṟk- aṟintēm āyiṉum*

5 *nakutal-un takuti-y īṅk- ūṅku niṟ kiḷappa-t*

6 *tiru maṇi tirai pāṭ- avinta munnīr*

7 *varu maḻai-y iruṅ cūṉ mūṉṟ-um puraiyu mā mey*

8 *māa mey-y-oṭu muraṇiya-v uṭukkai-y-ai*

9 *nōṉār uyir-oṭu muraṇiya nēmi-y-ai*

4 Though we knew well that

3 those (praises) for you

4 are not an amazement

3 when (r.p. + kāl)

2 your lovers (devotees) who were directed on

1 their

2 one way

1 after having completely removed the delusion of the five (senses) and (after) having purified (their) hearts by the four (qualities),

3 speak spreading your fame,

2 worshipping and praising (you);

5 laughing is appropriate, when (they) speak about you here and there.

8 You are the one having a dress at variance with your black body,

7 (while) (your) black body resembles the three:

6 good (beautiful, blue) gem, an ocean where the occurence of waves stopped,

7 (and) the black pregnancy of an approaching rain.

9 You are the one having a discuss in opposition with the life of the enemies.

Notes

1 four qualities : *maittiri* (friendliness), *karuṇai* (compassion), *mutitai* (happiness), *ikalcci* (forgetting faults of others)

3 *virittaṉar* - functions as a conj.n.

8 black body vs. golden dress (reference to Vishnu in his basic form)

General Construction : *nīkki* .... *tuṭaittu* (1) ... *niṉ-ṉ ārvalar toḻut-ētti* (2) ... *virittaṉar kiḷakkuṅ kāl* (3) ... *aṉmai* ... *aṟintēm āyiṉum* (4), *nakutal* .... *takuti* ... *niṟ kiḷappa* (5); ... *mūṉṟum puraiyu mā mey* (7), *mā meyyoṭu muraṇiya-v uṭukkai-y-ai* (8); ... *nēmi-y-ai* (9).

Metre: *paripāṭal* (the first few lines have features of *veṇpā* /L. 1/ or *kali* /L.2,3/, the rest /except 42/ is *āciriyappā* throughout the poem)

10 செயிர்தீர் செங்கட் செல்வநிற் புகழப்
11 புகைந்த நெஞ்சிற் புலர்ந்த சாந்திற்
12 பிருங்க லாதன் பலபல பிணிபட
13 வலந்துழி, மலர்ந்த நோய்கூர் கூம்பிய நடுக்கத்
14 தலர்ந்த புகழோன் றாதை யாகலின்
15 இகழ்வோன், இகழா நெஞ்சின னாகநீ யிகழா
16 நன்றா நட்டவ னன்மார்பு முயங்கி
17 ஒன்றா நட்டவ னுறுவரை மார்பிற்
18 படிமதஞ் சாம்ப வொதுங்கி
19 இன்ன லின்னரோ டிடிமுர சியம்ப
20 வெடிபடா வொடிதூட் டடியொடு
21 தடிமடி பலபட வகிர்வாய்த்த வுகிரினை

10 ceyir tīr ceṅ kaṭ celva niṟ pukaḻa-p
11 pukainta neñc-iṟ pularnta cānt-iṟ
12 piruṅkalātaṉ pala pala piṇi paṭa-
13 -v alant- uḻi, malarnta nōy kūr kūmpiya naṭukkat
14 t- alarnta pukaḻ-ōṉ ṟātai-y ākaliṉ
15 ikaḻvōṉ, ikaḻā neñ iṉ-aṉ āka nī-y ikaḻā
16 naṉṟā naṭṭa-v ava(ṉ)aṉ mārpu muyaṅki
17 oṉṟā naṭṭavaṉ uṟu varai mārp-iṟ

18 *paṭi matañ cāmpa-v otuṅki*

16 *iṉṉal iṉṉar-oṭ- ḷṭi murac- iyampa*

20 *veṭi paṭā-v oṭi tūṭ ṭaṭi-y-oṭu*

21 *taṭi taṭi pala paṭa vakir vāytta-v ukir-iṉ-ai*

21 You are the one who has nails which realised (made) the tearing so that the pieces of (flesh) were very many

20 together with the splitting of the pillar which broke having exploded,

19 while thundering drums were telling pain with evil omens,

18 after the hatred and strength receded (so that it declined) completely,

17 in the chest like a big mountain of the one who once (at one time) liked (loved) you (*Hiraṇya*)

16 (while) (you) have embraced the good chest of the one who liked (loved) you well (*Prahlāda*)

15 (after) having scorned, you the one who has an unscornful heart, the scornful one (Obj. = *Hiraṇya*)

14 even though he was the father of the one (*Prahlāda*) whose fame spread

13 through the shivering (fear) in which the blossoming pain became excessive and (then) diminished, at the time of being distressed

12 when *Prahlāda* has undergone many sufferings

11 through the (one whose) sandal was parched through his furirous heart;

10 when praising you, oh, (my) red-eyed Lord who removes defects.

Notes :

12 *pala pala* - either adv. : very much ; or Attribute of *piṇi*

18 *otuṅki* - Cōmacuntaraṉār: *pāyntu*

General Construction: *nīr pukaḻa* (10) ....*piruṅkalātaṉ*.... *piṇipaṭa* (12) .... *tātaiyākaliṉ* (14) .... *ikaḻvōṉ* .... *ni-y ikaḻa* (15) ....*avaṉ* .... *mārpu muyaṅki* (16) .... *mārpiṟ paṭi matam* .... *otuṅki* (18) ....*murac-iyampa* (19) .... *taṭiyoṭu* (20) .... *vakir vāytta-v ukir-iṉ-ai* (21)

The passage refers to the *Avatāra* of Vishnu as *Narasiṃha*, one of the ten *Avatāras*. *Hiraṇya*, at one time, was a Bhakta of Vishnu and obtained many boons from him. After that he felt superior to Vishnu and prohibited the Vishnu-worship in his country. But his son *Prahlāda* worshipped Vishnu in spite of the many sufferings *Hiraṇya* inflicted upon him. *Hiraṇya* was ultimately killed by Vishnu as *Narasiṃha*, appearing from a stone pillar which he had kicked asking whether Vishnu was there too.

Note on metre: L. 13 and 15 have a *kūṉ*; L. 18 and 20 have three feet.

22 புருவத்துக் கருவல் கந்தரத்தாற்
23 றாங்கியிவ் வுலகந் தந்தடிப் படுத்ததை நடுவண்
24 ஓங்கிய பலர்புகழ் குன்றினோ டொக்கும்

22 *puruvattu-k karu val kantaratt-āṟ* SVP: pūruvattu
23 *ṟāṅki-y iv-v- ulakan tant- aṭi-p paṭuttatai naṭuvaṇ*
24 *ōṅkiya palar pukaḻ kuṉṟ-iṉ-ōṭ- okkum*

23 (Your) stablilising (the world) after creating (it) and supporting (it)

22 by the black and strong neck at the ancient times.

24 is like a hill which is praised by many and which i
high

23 in (its) middle.

Notes:

22-23 *kantarattāṉ* (or *kantarattāl?*) + *tāṅki*

23 *paṭuttatu* + *ai; -ai* is a cāriyal (UVS)

General Construction: One complex sentence.

This passage refers to the *Varāha Avatāra*. The hil referred to is Meru which is situated in the navel or centre o the earth. Indra's heaven *Svarga* is situated there.

Note on metre: L. 22 has three feet, L.23 has five feet.

25 நின், வெம்மையும் விளக்கமு ஞாயிற்றுள
26 நின், தண்மையுஞ் சாயலுந் திங்களுள
27 நின், சுரத்தலும் வண்மையு மாரியுள
28 நின், புரத்தலு நோன்மையு ஞாலத்துள
29 நின், நாற்றமு மொண்மையும் பூவையுள
30 நின், தோற்றமு மகலமு நீரினுள
31 நின், உருவமு மொலியுமா காயத்துள
32 நின், வருதலு மொடுக்கமு மருத்தினுள
33 அதனால், இவ்வு முவ்வு மவ்வும் பிறவும்
34 ஏம மார்ந்தநிற் பிரிந்து
35 மேவல் சான்றன வெல்லாம்

25 niṉ, vemmai-y-um viḷakkam-u ñāyiṟṟ- uḷa
26 niṉ, taṇmai-y-uñ cāyal-uṉ tiṅkaḷ uḷa
27 niṉ, curattal-um vaṇmai-y-u māri-y uḷa
28 niṉ, purattal-u nōṉmai-y-u ñālatt- uḷa
29 niṉ, nāṟṟam-um oṇmaim-y-u pūvai-y uḷa
30 niṉ, tōṟṟam-um akalam-u nīr-iṉ uḷa
31 niṉ, uruvam-um oli-y-um ākāyatt- uḷa
32 niṉ, varutal-um oṭukkam-u marutt-iṉ uḷa
33 ataṉāl, iv-v-um uv-v-um av-v-um piṟa-v-um
34 ēmam ārnta niṟ pirintu
35 mēval cāṉṟaṉa-v ellām

25 Your heat and light are in the Sun,
26 Your coolness and beauty are in the Moon.
27 Your productivity and liberality are in the clouds.
28 Your protection and endurance are in the earth.
29 Your fragrance and splendour are in the *pūvai* flower.
30 Your prominence and extension are in water.
31 Your form and sound are in the sky (ether).
32 Your appearance and disappearance are in the wind.
33 Therefore, these, the next and those and other things,
34 having separated from you who are full of safety,
35 all (of them) are (still) fitting in unity (fitting with you) (in your embrace).

Notes :

33 *i(v), u(v), a(v)* - these forms are pl. abr. forms "these, the next, those-things" (cf. *iv* - SRK, p.29; VIS, p. 83; *av* - VIS, p. 27)

General Construction: Simple sentences (25-32), one complex sentence (33-5).

This passage expresses a more philosophical view of Vishnu as the self-existent, all pervading spirit.

Note on Metre: L.25-33 begin with a kūṉ, L.25-32 and 34-35 have three feet.

36 சேவலோங் குயர்கொடி யோயே
37 சேவலோங் குயர்கொடி
38 நின்னொன் றுயர்கொடி பனை
39 நின்னொன் றுயர்கொடி நாஞ்சில்
40 நின்னொன் றுயர்கொடி யானை
41 நின், ஒன்றா வுயர்கொடி யொன்றின்று
42 விடமுடை யரவினுட லுயிருருங் குவணம்
43 அவன், மடிமேல் வலந்தது பாம்பு
44 பாம்புதொடி பாம்பு முடிமேலன
45 பாம்புபூண் பாம்பு தலைமேலது
46 பாம்புசிறை தலையன
47 பாம்பு, படிமதஞ் சாய்த்தோய் பசும்பூணவை
48 கொடிமே லிருந்தவன் றாக்கிரை யதுபாம்பு

36 *cēval ōṅk- uyar koṭi-y-ōy-ē*

37 *cēval ōṅk- uyar koṭi*

38 *niṉ-ṉ oṉṟ- uyar koṭi paṉai*

39 *niṉ-ṉ oṉṟ- uyar koṭi nāñcil*

40 *niṉ-ṉ oṉṟ- uyar koṭi yāṉai*

41 *niṉ, oṉṟā-v uyar koṭi-y oṉṟ- iṉṟu*

42 *viṭam uṭai-y arav-iṉ uṭal uyir uruṅk- uvaṇam*

43 *avaṉ, maṭi mēl valantatu pāmpu*

44 *pāmpu toṭi pāmpu muṭi mēl-aṉa*

45 *pāmpu pūṇ pāmpu talai mēl-atu*

46 *pāmpu ciṟai talai-y-aṉa*

47 *pāmpu, paṭi mataṅ cāyttōy pacum pūṇ-avai*

48 *koṭi mēl iruntavaṉ ṟākk- irai-y-atu pāmpu*

36 Oh, you who have a high and prominent banner of *Garuḍa.*

37 *Garuḍa* is a prominent and high banner.

38 One your high banner is palmyra.

39 One your high banner is a plough.

40 One your high banner is an elephant.

41 There is no one high banner, which was not united with you.

42 *Garuḍa* who eats the life and body of the venomous snakes.

43 On his belly a snake was binding (as a belt).

44 A snake is a bracelet, snakes are on the top of his head.

45 A snake is an ornament, a snake is above the head.

46 Snakes are on the feathers.

47 Snakes are the fresh (golden) ornaments of you who have defeated the enemical strength (fury?).

48 A snake is the prey attacked by the one who was on the banner (= *Garuḍa*).

Notes:

38-41 *oṉṟu* - conscious play with a homophone 1. num. one 2. it.v. be united. The latter meaning could be also applied in L. 38-40

44-46 *mēl-aṉa, talai-y-aṉa* - note that these are ap. forms from words possessing grammatical meanings rather than lexical meanings, while *pūṇ-aṉai* (47) is an ap. f. (n.) based on a noun having a fully lexical meaning; this difference of suffix is not seen in sg. *mēl-atu* (45), *irai-y-atu* (48).

47 *cāyttōy* - conj.n., syntactically zero marker G.

pacum pūṇavai - Cōmacuntaranār interprets as *poṉṉiṟam uṭaiyōyiṉ* (of you who has a golden colour); UVS: *poṉṉiṟattavai* (they who have a golden colour)

General Construction: Simple sentences

Garuḍa is Vishnu's *Vāhana*, i.e., Vishnu rides on *Garuḍa*, a mythical vulture, half-man, half-bird. He is a great enemy of serpents.

Note on metre: L. 41, 43, 47 begin with a *kūṉ. paṉai* in L.38 represents one foot of one *acai (nirai)*, which is a rare case, because it is just one word. It is called *coṟcir'* L. 42 has *kali* features.

49 கடுநவை யணங்குங் கடுப்பு நல்கலும்
50 கொடுமையுஞ் செம்மையும் வெம்மையுந்
தண்மையும்
51 உள்வழி யுடையை யில்வழி யிலையே
52 போற்றா ருயிரினும் போற்றுந ருயிரினும்
53 மாற்றே மாற்ற லிலையே நினக்கு
54 மாற்றோ ருமிலர் கேளிரு மிலரெனும்
55 வேற்றுமை யின்றது போற்றுநர்ப் பெறினே
56 மனக்கோ ணினக்கென வடிவுவே றிலையே
57 கோளிரு ளிருக்கை யாய்மணி மேனி
58 நக்கலர் துழாஅய் நாறிணர்க் கண்ணியை

49 *kaṭu navai-y aṇaṅkuṅ kaṭupp-u nalkal-um*
50 *koṭumai-y-uñ cemmai-y-um vemmai-y-un taṇmai-y-um*
51 *uḷ vaḻi-y uṭai-y-ai-y il vaḻi-y il-ai-y-ē*
52 *pōṟṟār uyir-iṉ-um pōṟṟunar uyir-iṉ-um*
53 *māṟṟ- ēm āṟṟal il-ai-y-ā niṉakku*
54 *māṟṟ-ōr-um il-ar kēḷir-um il-ar eṉum*
55 *vēṟṟumai-y iṉṟ- atu pōṟṟunar-p peṟiṉ-ē*
56 *maṉa-k kō(ṇ)iṉakk- eṉa vaṭivu vēṟ- il-ai-y-ē*
57 *kōḷ iruḷ irukkai-y āy maṇi mēṉi*
58 *nakk- alar tuḻāay nāṟ- iṇar-k kaṇṇi-y-ai*

50 Cruelty and fairness, heat and cold,
49 generosity and wrath, inflicting excessive suffering,
51 the way (they) exist, you possess (them), the way they do not exist, you do not have (them).

53 You do not perform protection or destruction

52 of (in) the lives of those who worship or of (in) the lives of those who do not worship (you);

55 if those who worship (you) understand it, there is no difference

54 saying (i.e.) there are no enemies and there are no relatives

53 for you.

56 You have not different from (=other than) what is said for you (=you possess) by the conception of mind (≈ any form erected by the mind is yours).

57 (On) (your) body of selected gems (which is) the dwell ing of ravishing darkness,

58 you have a garland of a fragrant cluster of Tulsis which blossom smiling(ly).

Notes:

49-50 ...aṅankum... taṉmaiyum: Subjects for r.p.b. *uḷ, il* (51)

52 *uyiriṉ* - Obl. meaning either L. or Ac.

53 *māṟṟu* - another possible interpretation as v. (r.p.b.): changing (accordingly)

54 *eṉum* - we take as related to *vēṟṟumai* but it seems that if related to *pōṟṟunar* the meaning would be slightly "out of construction"

57 *kōḷ* - seizing, holding; brilliance; we translate in act. cordance with Gros (ravissance)

General Construction : Complex sentences (49-51; 52-53 53-55;), simple sentence (57-58).

This is again a philosophical passage explaining the essential indifference of the underlying universal principle.

59 பொன்னிற் றோன்றிய புனைமறு மார்ப
60 நின்னிற் றோன்றிய நிரையிதழ்த் தாமரை
61 அன்ன நாட்டத் தளப்பரியவை
62 நின்னிற் சிறந்த நின்றா ளிணையவை
63 நின்னிற் சிறந்த நிறைகட வுளவை
64 அன்னோ ரல்லா வேறு முளவவை
65 நின்னோ ரன்னோ ரந்தண ரருமறை

59 poṉ-ṉ-iṟ ṟōṉṟiya puṉai maṟu mārp-a
60 niṉ-ṉ-iṟ ṟōṉṟiya nirai-y itaḻ-t tāmarai
61 aṉṉa nāṭṭatt- aḷapp- ariya-v-ai
62 niṉ-n-iṟ ciṟanta niṉ ṟāḷ iṇai-y avai
63 niṉ-ṉ-iṟ ciṟanta niṟai kaṭavuḷ avai
64 aṉṉōr alla vēṟ-um uḷa-v avai
65 niṉ-ṉ ōr aṉṉōr antaṇar aru maṟai

59 Oh you, who have a chest with a decorating mole which appears like gold,

61 you, who have beautiful eyes (vision) difficult to measure (which are) like

60 a lotus with full petals which appeared from you.

62 Those which are a pair of your feet are more famous than you;

63 they (the feet) are a full deity (which is) more famous than you.

64 They (the feet) have also other (qualities) which are not like the ones (said above), they

65 are similar to you, (that is) the rare secret of the Brahmins.

Notes:

61 *ariya-v-ai* - we take as ariya ap.f.(n.) "those which are difficult", followed by a pronominal suf.-*ai* (*y*ou who are, have...)

52 *iṇai-y-avai* - we take as "those which are a pair, they are a pair"; UVS: *niṉ tāḷ iṇaiyai-y uṭaiyai* "you (who) have a pair of your feet" i.e. *iṇaiya* - ap.f.(n.) they are a pair, followed by -*ai;* we felt this is not really correct due to the word *niṉ* (your feet); cf. also *pūṇ-avai* (47)

63 *kaṭavuḷ avai* - UVS: *kaṭavuṭ taṉmaiyai-y uṭaiyai,* "you who have the quality of a deity"; we take *avai* as a separate word

64 *ōr* (in *aṉṉōr*) - UVS: expletive

General Construction : Simple sentences.

There is a reference to *Brahmā*, the active creator who appeared on the lotus which grew trom Vishnu's navel. Reverence for the feet of a Guru or God is very common in India.

அழல்புரை குழைகொழு நிழறரும் பலசினை
ஆலமுங் கடம்பு நல்யாற்று நடுவும்
கால்வழக் கறுநிலைக் குன்றமும் பிறவும்
அவ்வவை மேய வேறுவேறு பெயரோய்
எவ்வயி னோயு நீயேநின் னார்வலர்
தொழுதகை யமைதியி னமர்ந்தோயு நீயே
அவரவ ரேவ லாளனு நீயே
அவரவர் செய்பொருட் கரணமு நீயே.

கடவுள் வாழ்த்து.

கடுவனிள வெயினனார் பாட்டு.

பெட்டனாகனார் இசை.

பண்ணுப் பாலையாழ்.

66 *aḻai purai kuḻai koḻu niḻa(ṟ)arum pala ciṉai*
67 *ālam-uṅ kaṭamp-u nal yāṟṟu naṭu-v-um*
68 *kāl vaḻakk- aṟu nilai-k kuṉṟam-um piṟa-v-um*
69 *av-v avai mēya vēṟu vēṟu peyar-ōy*
70 *ev-vayiṉ-ōy-u nī-y-ē niṉ-ṉ ārvalar*
71 *toḻuta kai-y amaiti-y-iṉ amarntōy-u nī-y-ē*
72 *avar avar ēval āḷaṉ-u nī-y-ē*
73 *avar avar cey poruṭ-k- araṇam-u nī-y-ē*

kaṭavuḷ vāḻttu.

kaṭuvaṉ iḷa-v eyiṉaṉār pāṭṭu.

peṭṭa(ṉ)ākaṉār icai.

paṇṇu-p pālai yāḻ

70 You who are in all the places,
69 who heve many different names (and) who stay in these (places as)
67 in the oak (tree) aud the banyan tree,
66 which has many branches giving rich shadow by the tender leaves which resemble fire,
67 and in the middle of a good (severe) river
68 and on the hillock the state of which is such that the movement of the wind stopped; and other (places).

71 Your who have also rested in the peace of the worshipping hands

70 of your devotees.

72 You are also the attendent (servant) of all those.

73 You are also the protection for the matters which all of them do.

Respect to God.

Song of *Kaṭuvaṉ ila-v eyiṉaṉār.*

Music by *Peṭṭaṉākaṉār.*

Melody-type (*paṇṇu*) *pālai yāḻ.*

Notes :

69 *mēya* - r.p.. from *mēvu*

General Construction: Complex sentence (66-69), simple sentences (70, 70-71, 72, 73).

A philosophical passage commenting upon the universlity of the all pervading principle.

Note on metre: In L. 66 only short vowels are used, which produces a rapid movement. It is called *arākam.*

Errata

Page	Line		To read as
xli	5	neytaṟakli	neytaṟkali
xlviii	5	1971	1978
	7	vāḷum	vāḷvum
lii	11	Talkappiyam	Tolkappiyam
1	8	kuriñci	kuṟiñci
7	3	Tinai	Tiṇai
11	16	unplceasant	unpleasant
31	13	conectet	connected
32	23	add:	1
42	3	fense	fence
56	18	ākutaḷ	ākutal
63	8	alsoused	also used
	25	potuviyl	potuviyal
85	12	Peruṅkoḷuṅkö	Peruṅkaṭuṅk
93	1	Nar.	Naṟ.
129	18	periṉ	peṟiṉ

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